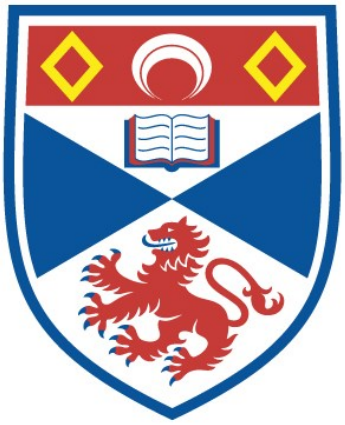
ROBERT S. LORIMER - INTERIORS AND FURNITURE DESIGN

Lindsay Macbeth Shen

A Thesis Submitted for the Degree of PhD
at the
University of St Andrews



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LINDSAY MACBETH SHEN

THESIS SUBMITTED FOR THE DEGREE OF DOCTORATE OF PHILOSOPHY
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APRIL 1993

TL
B410

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LIST OF ABBREVIATIONS

AIA	American Institute of Architects
BGA	Bromsgrove Guild Archive
BP	Bruce Pert
DIA	Design and Industries Association
EAA	Edinburgh Architectural Association
EAS	Edinburgh Architectural Society
ECA	Edinburgh College of Art
ECL	Edinburgh Central Library
EUL SC	Edinburgh University Library, Special Collections
GUA	Glasgow University Archive
HWC	Heriot-Watt College Archive
LS	Lindsay Shen
NAL	National Arts Library, Victoria and Albert Museum
NGS	National Gallery of Scotland
NLS	National Library of Scotland
NMRS	National Monuments Record of Scotland
NMS	National Museums of Scotland
PA	Peter Adamson
QIAS	Quarterly of the Incorporation of Architects in Scotland
RIBA	Royal Institute of British Architects
RIBA DIA	DIA Archives, RIBA Library
RIBA DIAP	DIA Archives/Peach Papers, RIBA Library
RSA	Royal Scottish Academy
SM	Stuart Matthew
SRO	Scottish Record Office
WRA	Whytock and Reid Archives
WRA/B	Whytock and Reid Archive, Basement
WRA/O	Whytock and Reid Archive, Drawing Office

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CATALOGUE 81 Sofa table. H. 74cm. w. 305cm. d. 74cm. Ash. Private coll. LS 1991.
CATALOGUE 82 Desk. H. 94cm. w. 153cm. d. 65cm. Walnut. Private coll. LS 1991.
CATALOGUE 83 Table. H. 69cm. dia. 82cm. Ash Private coll. LS 1991.
CATALOGUE 84 Table. H. 72cm. w. 121cm. d. 62cm. Oak. Private coll. PA 1991.
CATALOGUE 85 Display table. H. 71cm. w. 244cm. d. 61cm. Oak. NMS Gibliston album.
CATALOGUE 86
Display table. H. 75cm. w. 150cm. d. 44cm. Oak. National Museums of Scotland SVL 6. NMS Gibliston album.
CATALOGUE 87 Games table. Oak, with marble top. NMS Gibliston album.
CATALOGUE 88 Table. H. 71cm. w. 152.5cm. d. 84cm. Oak. National Trust for Scotland, Kellie Castle. PA 1992.
CATALOGUE 89 Display table. H. 82cm. w. 118.5cm. Walnut. Private coll. LS 1991.
CATALOGUE 90 Stool. H. 42cm. w. 58cm. d. 31cm. Sabicu with magnolia veneer. Private coll. LS 1991.
CATALOGUE 91 Chair. H. 80cm. w. 42cm. d. 39cm. Private coll. LS 1991.
CATALOGUE 92 Library table. H. 73.5cm. w. 246.5cm. d. 77.5cm. Chestnut. Private coll. LS 1990.
CATALOGUE 93 *Etagère*. H. 68cm. w. 73cm. d. 30cm. Walnut. Private coll. PA 1991. 93a PA.
CATALOGUE 94 Table. H. 71cm. w. 176cm. (extending to 274.5cm.) d. 91.5cm. Oak. Private coll. PA 1991.
CATALOGUE 95 Table. H. 71cm. dia. 107cm. Oak. Private coll. PA 1991.
CATALOGUE 96 Sideboard. H. 82cm. w. 232cm. d. 57cm. Oak. Private coll. PA 1991.
CATALOGUE 97 Side table. H. 84cm. w. 225cm. d. 60cm. Oak. Private coll. PA 1991.
CATALOGUE 98 Press cabinet. H. 246cm. w. 107cm. d. 69cm. Oak. Private coll. PA 1991.
CATALOGUE 99 Bed headboard. H. 137cm. w. 92cm. Walnut veneer. Private coll. PA 1991.
CATALOGUE 100 Frame. Lorimer Office album, SM.
CATALOGUE 101 Overmantel (detail) Lime, gilded. Touch House, Stirling. LS 1992. 101a WRA, LS 1992.

CATALOGUE 102 Bookcases. Lower h. 84cm. w. 81cm. d. 29.5cm. Upper h. 60.5cm w. 60.5cm. d. 22.5cm. Coll. Hew Lorimer. PA.
CATALOGUE 103 Table. W. 132cm. Walnut, mahogany and marble. Phillips, Scotland, 1989.
CATALOGUE 104 Chest of drawers. H. 100.5cm w. 75.5cm. d. 48.5cm. Elm and walnut. National Trust for Scotland, Kellie Castle. LS 1990. 104a LS 1990.
CATALOGUE 105 Display cabinet. H. 87cm. w. 119cm. d. 40cm. Walnut. National Trust for Scotland, Kellie Castle. LS 1990.
CATALOGUE 106 Bookcase. H. 80cm. w. 80cm. d. 30cm. Private coll. LS 1992.

NOTE ON LAYOUT OF THESIS AND ILLUSTRATIONS

For reasons of coherency and accessibility, the following format has been adopted. Volume One contains the text, organised thematically into five chapters discussing Lorimer's domestic furniture designs and how the furniture is arranged in the interior. Volume Two contains photographs of interiors at Lorimer commissions, drawings and sketches by the architect, and comparative material by other architects and designers.

Yet, Lorimer did not conceive of his furniture as subordinate to the interior, and thus it would do his designs little justice to present them in this manner. For this reason, the illustrations of the moveable furniture referred to in the text are arranged in a separate volume (Three) accompanied by a brief descriptive catalogue.

This catalogue is not intended as a definitive list of Lorimer's furniture designs. Furniture is far more ephemeral than architecture; the majority of Lorimer's designs were never photographed, and the requirements of confidentiality have hindered the tracing of items following their sale. Nor has it been possible to compile a catalogue by way of the drawings

preserved by Whytock and Reid. The documentation on these was not always consistent; many of the early drawings have been lost or damaged, and of the remnant some contain only clients' surnames. In addition, Lorimer's practice of repeating designs has made the concept of a complete catalogue impracticable.

However, the presence of a fragmentary collection of working drawings has been invaluable in the compilation of documentary information on some of the designs discussed. The furniture chosen for examination in this thesis spans Lorimer's career from his early participation in the Arts and Crafts Exhibitions, to his work at Touch House in Stirlingshire. Yet a thematic rather than chronological approach to the catalogue has been adopted, following the order of the text in Volume One. In this way, the individual items of furniture may be more easily studied in conjunction with the text and photographs of interiors.

ABSTRACT

Chapter 1, entitled "The Scottish Tradition", builds on the early twentieth-century consensus that Lorimer had resuscitated a moribund Scottish tradition of design. While critics have examined the Scottish roots of Lorimer's architecture, the native sources of his furniture design have received little corresponding attention. This section aims to demonstrate the ways in which Lorimer's interest in historical Scottish architecture and woodwork informed his interior and furniture design. In particular, his use of vernacular and regional forms is juxtaposed with the revival of traditional types and motifs he shared with contemporary designers.

Complementing a concern with indigenous design is Lorimer's interest in continental antique furniture. Lorimer's personal collection, and those of his clients, may be identified as formative in the development of his design. Chapter 2 examines the main sources, against the social background of Scottish furniture and interior design during the period. The circumstances of the commissions discussed here reveal Lorimer's combination of the roles of architect and interior designer, the focus of Chapter 3 on Lorimer's wide-ranging activities at Balmanno Castle, Perthshire.

Chapter 4 seeks to redress the balance between Lorimer as traditionalist and agent for reform, particularly in the area of design education. It will be argued that his own design innovations were secondary to the latter achievement. His attitudes to industrial design and handcraft are considered here, which leads to the final chapter on workmanship. This section is comprised of an in-depth study of Lorimer's working relationship with the executants of his designs; the variant use of handwork and machinework is discussed, and finally some attempt is made to discern and acknowledge the peculiar contributions of designer and workmen.

INTRODUCTION

In a letter to Hermann Muthesius, Charles Rennie Mackintosh expressed generous, though unrequited, admiration for his Edinburgh contemporary, Robert Lorimer: "We consider him the best domestic architect in Scotland and admire his work very much".[1] With ninety years' hindsight, this is a striking concession from one whose own reputation has come to eclipse that of Lorimer, at home, and even more so abroad. Mackintosh's furniture designs, canonised as International Masterpieces, have for many years been reproduced by several companies; his work has an unrefuted place in the literature of modern furniture design, and has been approbated in Scotland as a cultural symbol, having the same emotive resonance as, for example, the Eiffel Tower, or Gaudi's Sagrada Familia.

Sightings of Lorimer's name in the canon of modern design are rather more desultory. His furniture has suffered from its inevitable comparison with Mackintosh's work, the tendency being to dismiss it as retrogressive, beside the progressive achievement of the Glasgow designer. After Lorimer's death in 1929, his traditionalist and craftsmanly approach to furniture was at variance with the machine aesthetic of much modern work, such as the glass and tubular steel

productions by the Bauhaus, or Le Corbusier, which again have been sanctioned, and familiarised, through reproduction.

However, renewed appreciation of regionalism, and admiration for the qualities of craftsmanship, exemplified, for instance, by the success of John Makepeace and his School for Craftsmen in Wood, may augur a more sympathetic assessment of a designer for whom "material texture" was fundamental, and who, as early as 1916, made a plea for the greater utilisation of native rather than exotic timbers.[2] In recent years Lorimer's furniture has appeared in survey literature on Scottish design.[3] That a suite of Lorimer tables was exhibited in 1990 at Didier Aaron, Inc., New York, is perhaps indicative of a wider and more receptive audience for his quiet paraphrases of traditional design.4

During Lorimer's career, his furniture received some critical attention, with illustrations and/or discussion appearing in the Studio, the Builder, and the American journals House and Garden and House Beautiful. Shortly after Lorimer's death, Christopher Hussey included a review of the architect's furniture in his 1931 monograph for Country Life.[5] Within the context of a book covering the entirety of the

architect's output, this was by necessity limited in scope. The same format was followed by Peter Savage in 1980; although a chapter was devoted to "The Edinburgh Craft Designers", the major focus was again architectural.[6]

The aim of this work is to present a more thorough investigation of Robert Lorimer's domestic furniture designs. The research of Hussey and Savage has been taken as a starting point, leading to a study of the extant office material, exclusively in relation to domestic furniture and interior design. Although the primary focus is on individual items of furniture, consideration is accorded to the interiors for which these were created. Lorimer's profession as an architect in many ways compels such an approach, as often the furniture is inseparable from its context.

The extensive material preserved from the Lorimer/Matthew Office, such as account books, abstracts and correspondence, discloses much documentary information on the furniture designs.[7] This is supplemented by the documentation recorded on the working drawings for Lorimer designs, made by the Edinburgh cabinetmakers Whytock and Reid. Until now, this large collection has not been utilised for verification of dates, clients and materials. Further,

communicated through these drawings is invaluable evidence regarding the translation of Lorimer's designs by draughtsmen and executants. Savage's discovery of the Dods correspondence enabled him to discuss this, to an extent, from Lorimer's perspective, yet the Whytock and Reid drawings permit a wider and more thorough analysis of working methods and relationships between designer and workmen.

However, the objective of this study has not been solely to elaborate upon previous scholarship. The Arts and Crafts context of Lorimer's furniture, emphasised by Savage, must be expanded; Hussey's appraisal of Lorimer's work in terms of modernism must be engaged; and the tendency to summarise the furniture designs purely as revivalist, should be reviewed.[8] Although comparisons with Mackintosh's furniture are almost inevitable, it is not the intention here to recast Lorimer as a more moderate modern than Mackintosh.

In discussing the work of this period of flux, the danger arises of evaluating too much as simply transitional. Lorimer's career began in the late Victorian period and continued well into the era that saw the first monuments of the Modern Movement, and the development, by architects, of such progressive

furniture as the cantilever tubular steel chair. 1929, the year of his death, saw the introduction of Ludwig Mies van der Rohe's influential "Barcelona chair", still today a potent symbol of modernity. While it is important to place Lorimer's work against such developments, the full relevance of his furniture does not lie in its rejection of the more florid sort of Victorianism, or the extent to which it forecasts more radical experimentation with form; in fact, Lorimer's design tends to elude classification as either departure or precursor.

The questioning of the assumptions to which Lorimer's design has been prey has provided scope for reconsideration, revision, and often further question.

[1] Charles Rennie Mackintosh, letter to Robert Lorimer, 5-1-1903, qtd. in Alistair Moffat and Colin Baxter, Remembering Charles Rennie Mackintosh (Lanark: Colin Baxter Photography, Ltd., 1989) 40.

[2] Robert Lorimer, "The Neglect of Home Timber," Country Life 39 (Jan. - June 1916): 456-458.

[3] For example, Wendy Kaplan, ed., Scotland Creates: 5000 Years of Art and Design (London: Weidenfeld and Nicolson, 1990) 153, 155-8.

[4] The suite of dining-room tables from Rowallan appeared in the exhibition "Memories and Visions: Historic Revivals and Modernism, England 1850-1900," Didier Aaron Inc., New York, Nov. 8 - Dec. 1, 1990.

[5] Christopher Hussey, The Work of Sir Robert Lorimer (London: Country Life, Ltd., 1931).

[6] Peter Savage, Lorimer and the Edinburgh Craft Designers (Edinburgh: Paul Harris Publishing, 1980).

[7] John Fraser Matthew was articled to Lorimer in 1893, became office manager, then in 1927, Lorimer's partner. The office papers were preserved by him, and later his son, Stuart Matthew, who donated the larger portion to Edinburgh University Library, and to NMRS. In this thesis, reference shall be to the "Lorimer Office", until 1927.

[8] See, for example, Elizabeth Cumming's interpretation of Lorimer's furniture in "A 'Gleam of Renaissance Hope': Edinburgh at the Turn of the Century," Scotland Creates 156.

CHAPTER 1
THE SCOTTISH TRADITION

"To be rooted is perhaps the most important and least recognized need of the human soul. It is one of the hardest to define." Simone Weil[1]

What defines Lorimer's work as Scottish? And how is this expressed in his furniture design? It has long been acknowledged that his architecture fulfilled a need for rootedness. During his lifetime, he was recognised as an architect resuscitating a moribund tradition; following his death in 1929, his achievement was assessed in the light of a Scottish Renaissance, with Lorimer lauded a Robert Burns of architecture, a revitaliser of the vernacular.[2] Peter Savage stressed the seminal experience of the land and its people to Lorimer's work, and rightly so.[3]

Yet, what is Scottish about Lorimer's furniture, is a question that has not satisfactorily been resolved. It is easier, certainly, to recognise the influence of the national style on Lorimer's architecture. Where restoration was the object, the existing building obviously determined the character of the finished work. New houses, such as Rowallan or Ardkinglas, clearly articulate their Scottish Baronial borrowings, and their debt to vernacular architecture.

What is less clear is how the furniture designed for such homes shares the same roots. Elizabeth

Cumming has maintained that traditional Scottish pieces inspired the simple forms of Lorimer's furniture, yet illustrates a table with exaggeratedly curvilinear stretcher and supports, and a linen cupboard with a marquetry design of swans and rabbits.[4] Savage, on the other hand, concluded that Lorimer had been restricted by a dearth of old Scottish furniture, and consequently he gave little space to examining the Scottish quality of any of Lorimer's furniture designs.[5] In this, his views are close to those of Hussey, who discussed the eclecticism of Lorimer's furniture design against a general British Arts and Crafts background.

It shall be posited here that Lorimer was hindered neither by paucity of Scottish sources, nor by a restrictive definition of what is Scottish in Scottish design. The need for roots was one he recognised and addressed in his architecture *and* furniture design; with regard to the latter, the methods by which he met this need deserve closer attention.

SELF DEFINITION

The late nineteenth century in Scotland was markedly informed by a quest for self definition. Not that this was a novel preoccupation; the exploration of the Scottish tradition in literature had been initiated

much earlier. Architecturally, it had found expression in, for instance, the work of William Burn and David Bryce, and the publications of R. W. Billings, David MacGibbon and Thomas Ross. The latter part of the nineteenth century, however, saw the spread of this concern to as yet uncharted areas. For instance, John William Small's publications on historic Scottish woodwork and furniture were pioneering in their attempt to raise consciousness of Scotland's design heritage in the areas of woodwork and furniture. Concurrently, seminal research was being conducted into the areas of Scottish folklore and folk music.[46] This was predicated on the increasing recognition of the contribution of regional and vernacular traditions to Scottish identity.

James Nicoll's Domestic Architecture in Scotland, published in 1908, summarised the prevalent ideas on the relevance of the Scottish tradition to modern house building; an architecture derived from native historical examples, constructed from mainly indigenous materials, complemented by limited use of imported ones, was the architecture best fitted to the country's geography, climate and psyche.[6] Yet, while the validity of the vernacular had been affirmed from the second quarter of the nineteenth century, a

corresponding programme for the furnishing of modern domestic architecture remained nebulous.[7]

HISTORICAL SOLUTIONS

The romantic nationalism that had informed architecture seemed to proffer an opportunity, if not an obligation, to infuse interior design with the same sentiment. Sir Walter Scott, as lodestar of the Scottish romantic movement, had furnished Abbotsford from 1817 with a richly eclectic mixture of antiques and modern furniture, some of which had been made by the English cabinetmaker, George Bullock. The antiques ranged from such macabre relics as the sixteenth-century Italian chest that had reputedly entombed Ginevra of the "Mistletoe Bough", to the Wallace chair, purportedly made of wood from the house in which William Wallace had been murdered.[8]

Such items were valued primarily for their associational qualities, and clearly could not be the basis for the development of a national style of furnishing adapted to twentieth-century requirements. Billings and MacGibbon and Ross included a number of interior views in their publications, and certainly their researches were to inspire the composition, by architects such as Burn and Bryce, of interiors after

historic models.[9] Yet, the meticulous historical detail of many of these schemes rendered them, by the late nineteenth century, too obviously antiquarian.

Neither did the royal residence at Balmoral offer a persuasive alternative. Rebuilt and furnished for Victoria and Albert during the 1850s, the pervasive tartan and stags' heads touted an ostensible Scottishness that bore little relation to authentic Scottish tradition. Moreover, the taste expressed here had been called into question from the castle's completion: "...the thistles are in such abundance that they would rejoice the heart of a donkey if they happened to look like his favourite repast, which they don't."[10] The challenge which presented itself to Lorimer and the Scottish designers of his generation was to replace the ersatz Balmoral thistle with something both more palatable and identifiable.

Appositely, an assertion of Scott's seems to have pointed to a possible solution: "Every Scottishman has a pedigree. It is a national prerogative, as unalienable as his pride and his poverty."[11] The demonstration that Scotland's traditional poverty had not thwarted a Scottish tradition of design was the task assumed by John William Small, whose principal importance lies in his role as propagandist for

historical Scottish woodwork. His first major publication, Scottish Woodwork of the Sixteenth and Seventeenth Centuries (1878), explicitly professed to achieve for Scottish woodwork what had been achieved for architecture - the identification and recording of venerable examples.[12] As importantly, Small posited that just as national characteristics had been identified in architecture, the same might be demonstrated for woodwork.[13]

The agenda in Small's vocation was the establishment of a canon of historical Scottish design and, partially through this, the invigoration of the country's modern furniture manufacture.[14] Hence, examples of Scottish woodwork were proposed as sound models for imitation, with details and measurements provided. Small himself reproduced seventeenth-century furniture, both as proprietor of the North British Art Furniture Works, and after the company's closure.[15]

The lists of subscribers to Small's works indicate that his programme did engender the interest of his intended audience. Cabinetmakers such as Morison and Company of Edinburgh, William Scott Morton, Matthew Pollock of Beith, and Gillows of Lancaster are among those named. The influence of these publications was further disseminated through illustrated reviews and

extracts appearing in trade journals such as the Builder and the Furniture Record.[16] The importance of periodical literature to the communication of Small's agenda should not be underestimated. In conjunction with his Scottish Woodwork, Leaves from my Sketchbooks (1880), and Ancient and Modern Furniture (1883), Small contributed text and sketches of Scottish work to the Cabinet Maker, with the expressed intention that "maybe, some [furniture-makers] may get hints therefrom which will be useful and beneficial in their everyday work".[17]

A number of instances can be identified of the reproduction by furniture manufacturers of Small's chosen examples. The Third Marquis of Bute commissioned the reproduction of a chair reputedly from Lochleven Castle, recorded as Plate 42 in Scottish Woodwork.[18] Messrs. Alexander and Howell, a Glasgow cabinetmaking firm, exhibited at Edinburgh in 1886 their interpretations of Archbishop Sharp's cabinet, and a cabinet from Linlithgow Palace, which had appeared as Plates 1 and 7 in Scottish Woodwork.[19]

One of Robert Lorimer's earliest fittings was his close copy for Earlshall Castle, Fife, of the Falkland Palace Screen, again illustrated by Small (fig. 1).[20] At Earlshall, this reproduction might seem appropriate,

given the antiquarian leanings of Lorimer's client, R. W. R Mackenzie, who had been a Fellow of the Society of Antiquaries of Scotland since 1882.[21] Photographs of the Earlshall interiors appearing in Architectural Review in 1919, give some indication of Mackenzie's personal collections of antique furniture and woodwork, which included several Scottish *caqueteuse* chairs. (figs. 1, 2).[22]

Encouraged, assuredly in part, by Small's example, furniture manufacturers began reproduction on a wider basis of authentic Scottish types such as the *caqueteuse* armchair. This pattern seems to have exercised a symbolic appeal, becoming almost synonymous with historic Scottish design itself. Small had identified the type as native in Scottish Woodwork, although the earliest usage of the term *caqueteuse* in relation to Scottish examples may have appeared in 1904 in Percy Macquoid's History of English Furniture.[23] Original *caqueteuses* were exhibited in Glasgow at the 1888 Exhibition, to which Small lent an example from Neidpath Castle.[24] By this date the importance of the collection of the Aberdeen Trades Guilds' *caqueteuses* was acknowledged; in a book published as a memorial to the exhibition, it was asserted, "The Aberdeen chairs form the finest existing illustration of the taste and skill of Scottish craftsmen in the sixteenth and

seventeenth centuries".[25] The Aberdeen *caqueteuses* were again exhibited in Glasgow at the 1901 International Exhibition.[26]

Small's North British Art Furniture Works manufactured copies of Reverend James Guthrie's *caqueteuse* in the McFarlane Museum, Stirling, as well as upholstered examples,[27] and Scott Morton and Company of Edinburgh reproduced the type.[28] The sale of Sir William Fraser's substantial collection of historic Scottish furniture in Edinburgh on December 3, 1898, probably led to Wylie and Lochhead's reproduction of a *caqueteuse* from Dunnottar Castle, previously belonging to Fraser.[29]

However contextually apposite the Falkland Palace Screen might have been for Earlshall, Lorimer early recognised that the reproduction of Scottish "touchstones" could not present an adequate formula for modern home furnishing. The sentiments that had come to surround much Scottish antique woodwork interfered with the proper appraisal of its aesthetic qualities, and sometimes its historical authenticity. This was well demonstrated by the reconstruction of the Bishop's Castle, by James Sellars, at the 1888 Glasgow Exhibition. Assembled here was purportedly the largest collection of Scottish antiquities ever publicly

displayed.[30] Regarding the furniture specifically, romantic associations, the insistence on ascribing an often aristocratic provenance, and the pervasive Mariolotry, could obscure concerns over veracity, style or form.[31] Queen Margaret's prolifically carved sideboard is but one example (fig. 3).[32] The Bishop's Castle was reviewed in terms of a presentation of the "heirlooms of Scottish Protestantism", the "souvenirs of the religious struggles of the Scots".[33]

The ascent of the "relic setting" was a logical extension of Scotland's self-reflexive concern with its monarches and religious luminaries. As Ian Gow has observed, Holyrood Palace "could provide a rallying point for incipient romantic nationalism", culminating in Mary Queen of Scots' anachronistically furnished Bedchamber.[34] John Knox's house in the High Street, Edinburgh, endured a similar lack of discrimination, having been acquired for the public in 1846.[35] Arranged as a period setting as well as museum, the house contained letters, portraits, articles belonging to Knox and furniture contemporaneous with his time in residence.[36] However, as MacGibbon and Ross were to observe, most of the internal panelling was recently constructed, although some carved woodwork probably dated from the seventeenth century.[37] Even as a pastiche, though, the house carried an authority

conferred upon it by the status of its owner. Not that this was a peculiarly Scottish phenomenon; Small had made sketches of furniture at the recently restored house of Goethe, which he published in the Cabinet Maker in 1884.[38]

Yet, where items of furniture are revered as relics, reproductions of these pieces will inevitably command a response predetermined by attitudes towards the originals. For instance, Small's reproductions of James Guthrie's chair which was exhibited in the Bishop's Castle, remain Guthrie chairs; his "John Knox stools" retain their associations with the reformer, despite their being copied from a stool of ambiguous origin in the refurbished house.[39] A furnishing scheme comprised of such reproductions will always be recognised as a museum setting of antiquities, before it resembles a domestic room. And Lorimer himself was to express his abhorrence of "the feeling of the curiosity shop" imposed on the domestic setting.[40]

Small's proposals for modern furnishing, though, were not confined to reproduction. His own designs in Ancient and Modern Furniture attempt a fusion of Scottish motifs with contemporary fashionable design. In the first half of this publication, an illustration of a Pittenweem wardrobe is followed by one of an

Italian cabinet, the premise for a detailed examination of the latter being, "Italian is the coming style".[41] Thus, his designs for modern furniture in this volume aim to anticipate public taste, and are often encrusted with details culled from eclectic sources, including Scottish woodwork, with a heavy reliance on Italian Renaissance motifs.

Far from achieving a progressive synthesis of indigenous Scottish forms with his personal expression, the majority of Small's designs simply reflect the period's concern with elaborate carving and historical reference. One might cite some of the aesthetic movement interiors of Bruce J. Talbert,[42] or examples by Scott Morton and Company, such as the room arrangements exhibited in Edinburgh in 1886 and illustrated in the Cabinet Maker, or the home of the art collector Arthur Sanderson, in Learmonth Terrace, Edinburgh (fig. 4).[43]

This background had inevitable bearing on how designers of Lorimer's generation addressed the impasse of expressing the Scottish tradition, without summoning all that this tradition had come to represent in the public imagination. Small's achievement, which should not be undermined, had been the appraisal of a rich collection of Scottish woodwork and furniture.

However, after proffering the attainability of a national style of furniture based on historic work, he failed to offer viable forms for modern design. And this disjunction helped create the conditions for a surely sterile reproduction.

Christopher Harvey has described the period in terms of a "vacuum...of nationalist *expectation*", filled in the literary sense by "the treacly effluent of the Kailyard".[44] Regarding furniture and woodwork, nationalist expectations had been met by the reproduction of increasingly celebrated Scottish antiquities. At the time, the literature of the kailyard was countered by criticism of its sentimentality, lack of authenticity and failure to provide an art form appropriate to the age; in retrospect, it is apparent that the more progressive designers envisaged furniture reproduction in the same light, and consequently aimed for a contemporary expression of the Scottish tradition, while avoiding patriotic antiquarianism. Yet it was Small who was largely responsible for establishing the groundwork to which these designers responded, both positively, and negatively.

The re-interpretation of an index such as the *caqueteuse* provides a case in point. George Walton

produced several variants of this type, one of the most imaginative combining a rush seat and back panel after English vernacular furniture, with the distinctive trapezoidal seat, narrow back and pincer arms of the Scottish seventeenth-century prototype.[45] For Miss Cranston's Buchanan Street Tea Rooms in Glasgow, Walton designed another variant of the *caqueteuse*, reminiscent too of Scandinavian folk furniture (fig. 5). The "primitive" character of this form was greatly admired by Lorimer.[46]

Many of Charles Rennie Mackintosh's sculptural chair designs may be seen as mannered experiments with the *caqueteuse* form; an early example is the stained oak hall chair made for Windyhill, Kilmacolm, in 1901 (fig. 6). At the same time as reproducing historical examples, Wylie and Lochhead introduced more innovative interpretations of the type, such as the art nouveau *caqueteuse* displayed in George Logan's Rossetti Library at the Glasgow Exhibition of 1901.[47] Extant models in the art nouveau manner, by unknown makers, suggest these may have been manufactured in some number (fig. 7).

The innovative transformation of the *caqueteuse* by Mackintosh may be contrasted with Lorimer's use of this type. It would seem that Lorimer engaged this theme on

only one occasion. Apparently, he supplied two reproduction *caqueteuses* and an octagonal rent table for the estate office at Balcarres, Fife (figs. 8, 9).[48] The chairs, with the date 1904 carved on their crests, are almost facsimiles of a 1618 *caqueteuse* with a St. Monans provenance, now owned by the East Neuk of Fife Preservation Society (fig. 10). The reproductions were almost certainly carved by the Wheelers of Arncroach, a small family firm of cabinetmakers who were copying east coast *caqueteuses* from the 1890s, until at least the mid 1930s.[49] Apart from the fact of Lorimer's commissioning these chairs for Balcarres, he cannot be ascribed credit for their form, and must be seen here as patron rather than designer.

As previously argued, Lorimer's perpetuation of the Scottish tradition was not characteristically expressed through reproduction of revered prototypes. His sketchbooks demonstrate detailed attention to sixteenth and seventeenth century woodwork (fig. 11), but the influence of this tradition is revealed in three major ways precluding reproduction. The first draws on the general, rather than on specific relics. The second, an extension of this, explores vernacular and regional types. The last recognises, and takes advantage of, Scotland's imported heritage.

A SCOTTISH CONTEXT

In this category will be considered Lorimer's furniture designs drawing on the large body of furniture familiar in Scotland, though not peculiar to the country. This work incorporates devices primarily from the sixteenth and seventeenth centuries, such as spiral turning, linenfold and moulded panels, and waved back splats. Such common elements, when transferred to modern furniture, were free from specific allusion. Lorimer's handling of these elements, his ability to synthetise them with his personal design, usually negated the potential incongruity between historic and modern expression. That is, unlike some of Small's modern furniture, historical motifs are not imprinted but constitute the fabric of the design.

Before examining the furniture itself, it is important to note that the majority of furniture and woodwork recorded in Scotland by the start of this century dated from the Renaissance to the seventeenth century, the inference being that Scotland's most creative work was produced during this period. Indeed, in a book published in 1922 for the Edinburgh Architectural Association, it was suggested that the sixteenth and seventeenth centuries, as "the most

momentous in Scottish history", generated a similarly momentous artistic expression.[50]

Small's enquiries were almost exclusively confined to the sixteenth and seventeenth centuries; in his Leaves from My Sketchbooks he concedes that his inclusion of a plate of eighteenth-century details is almost token, as "so much is heard now-a-days of "Chippendale" and his work, that a plate of contemporary ornament may not be uninteresting".[51] The drawings by the Scottish Architectural Associations show a similar orientation towards older work. The National Art Survey of Scotland, initiated by Rowand Anderson in 1895, directed its attention to Georgian furniture in Holyrood, yet probably the bulk of furniture and woodwork recorded was of earlier origin.[52] Moreover, a series of important exhibitions in Scotland had further "institutionalised" landmarks of sixteenth and seventeenth century furniture. And outside Scotland, similar sentiments seem to have prevailed. The Cabinet Maker in 1881, for instance, commending a "Jacobean" sideboard by William Scott Morton, asserted, "Many of the choicest old bits in the Stuart Jacobean style are to be found north of the Tweed, and they seem to act as incentives to the reproduction of work in the same excellent style".[53]

It is interesting to speculate on how this bias may have directed public opinion to equate Scottish design primarily with this period, rather than with more recent production. The attitudes propounded through media such as exhibitions and publications, were further disseminated through the contemporary proliferation of periodical literature on art and furnishing. Thus, the expectations as to what constituted Scottish design were in place; Lorimer's design may be seen as working towards the fulfillment, and extension, of such expectations.

Lorimer's ability to engage, and ultimately to challenge, the assumptions of his audience, rested in the first instance on his own immersion in historical source material. In early career the influence of Rowand Anderson was marked, not only regarding architectural style, but, most crucially, in helping to define attitudes to Scotland's antiquities, historic sites and monuments. Unsurprisingly, Anderson's name appears on the lists of subscribers to Small's Ancient and Modern Furniture, and Leaves from My Sketchbooks. Lorimer had joined the practice Anderson shared with Hew Wardrop and Washington Browne in 1884;[54] he was later to refer to Anderson's "infectious enthusiasm" in encouraging younger architects to systematically analyse Scottish antiquities.[55] Further, the Edinburgh

Architectural Association, which Lorimer joined in 1884-5,[56] was indubitably historicist in bias, as evinced by its programme of lectures and outings.[57]

This scrutiny of historical precedent enabled Lorimer to make reference to, while eschewing reproduction of, forms with recognised associations. Charles Rennie Mackintosh's lecture on Architecture of 1893 expands on this.[58] Mackintosh shared with Lorimer a conception of the history of art in evolutionary terms, a "slow growth of change" to accommodate evolving social needs; the enforcement of antiquarian detail is hence disruptive.[59] However, a rootedness in tradition and precedent -- "we plant our feet in traditional tracts" -- fosters the ranging of the architect's imagination, from which may evolve innovative, individual works appropriate to his age.[60] While the interplay between precedent and personality, tradition and individual talent, shapes the work of both Mackintosh and Lorimer, allegiance to tradition is the more perceptible quality in the latter's work.

Lorimer's recurrent use of turned members is part of his facility with a commonly understood language of forms. An oak dressing table, acquired by the National Museums of Scotland from Lorimer's home, Gibliston, Fife, is indicative of the essentially conservative

quality of Lorimer's work, which is at the same time assuaged by understated individualism (cat. 1). The design is a bold and relatively simple interpretation of a historic style. Visual interest is achieved through the plastic form, rather than applied ornament, and through the texture of solid oak, contrasted with the figure of the burr veneer panels. The design is "personalised" by the addition of Lorimer's idiosyncratic wooden finger pulls to the drawers (see cat. 104a). The dimensions of the object are stressed, through the juxtaposition of spiral-turned legs, twisting in opposite directions, with the flattened waves of the H-stretchers -- a feature hardly characteristic of Scottish tables. The impact of this piece resides as much in spatial as in surface properties.

The "Jacobean Revival" style had already been appropriated for the bedroom before Lorimer's work in this manner. As the Furniture Record pronounced in 1900, "No style of art is more suited to the requirements of a modern bedroom than is the Jacobean".[61] In keeping with this convention, a prominent feature of Lorimer's design for bedroom furniture is turned work, often in conjunction with caning.

However, Lorimer's references to the work of the sixteenth and seventeenth centuries are not confined to bedrooms. Related to the dressing table, though having less stylistic bravura, is an oak sideboard with rear carved panels, again from Gibliston (cat. 2). This piece combines the traditionalist geometric moulded panels and spiral-turned legs, with the same drawer pulls as the dressing table, and two pierced panels depicting pigs and monkeys.

The occurrence in Lorimer's furniture design, of features such as geometric, moulded panels, bun feet and turned work, may again be understood as deliberately evocative of authentic, seventeenth-century Scottish design. Representative, stylistically, is an oak chest of drawers on front bun feet, with twelve moulded panels veneered in burr walnut (cat. 3). However, this item is distinctive in that it is documented as having been made by G. Fettes in 1913, as an apprentice piece.[62] As yet, though, it has not proved possible to identify Fettes. The chest of drawers illustrated in catalogue 4 provides a further example of this type.

A prominent factor in Lorimer's reference to Scottish woodwork familiarised through publication and exhibition, is his preference, especially in early

career, for linenfold panelling. This was used both as a wall treatment and for moveable furniture. The linenfold motif recurs throughout commissions of a Baronial Revival nature, such as Rowallan, Ayrshire, and characteristically is juxtaposed with ornament derived from disparate periods. A cogent example is provided by the restoration, in 1894, of Ellary, Argyllshire, a mid nineteenth-century Baronial Revival house by David Bryce, that had been damaged by fire. Here, linenfold panelling round the hall fireplace is combined with a marquetry panel (fig. 12). The composite, rather than antiquarian, nature of this work is further conveyed through the carved panels above the marquetry, redolent of eighteenth-century woodwork. The impression remains one of clarity, achieved through the maintenance of distinct areas of ornament, rather than one of confused accretion.

Hallyburton in Perthshire is another Baronial Revival castle remodelled by Lorimer, to incorporate linenfold panelling. The woodwork of the dining room, including the ceiling beams and bosses, was carved between March and September 1904 by the Clow brothers of North Hanover Street, Edinburgh (fig. 13).[63] Although the walls are hung with tapestry, purportedly "Louis Douze", this was purchased in Paris especially for the room, by Lorimer and his clients, the Graham

Menzies; the stylistic vocabulary was not, therefore, proposed by the clients' possessions.[64]

At William Burrell's home, 8 Great Western Terrace in Glasgow, linenfold panelling was used extensively (figs. 14, 15). At this commission, Burrell's collecting interests may be seen to have lent a certain propriety to its employment. Although the earliest of Burrell's extant purchase books dates from 1911, it is clear that Burrell was interested in medieval and Renaissance woodwork and decorative objects early in his collecting career, and certainly by the time of this remodelling in 1901.[65] His extensive loans to the 1901 Glasgow International Exhibition included medieval statuettes, woodwork and tapestries.[66] Published photographs of the interiors at 8 Great Western Terrace document various objects from the fifteenth to the seventeenth centuries *in situ*, as do photographs in the Burrell Archives.[67] The accommodation of Burrell's collection seems to have been the primary consideration directing Lorimer's treatment of the interior: "He wants it very simple as he has such lovely 'contents'".[68]

While these particular circumstances may explain the cladding of a classical "Greek Thomson" interior in linenfold panelling, it is fruitless to seek such a

rationale behind other instances of its use. Although some furniture, by virtue of its *type* might be seen to warrant linenfold decoration (cats. 5, 6), Lorimer designed countless items where neither type nor context would dictate this choice of style. Representative is a series of designs for beds, often with carved angels or heraldic animals surmounting the newel posts (cats. 7, 8).[69] Many of these were executed by the Clows, as documented by the example illustrated in the Studio, and by Lorimer's description of the "Gothic beds" designed after his marriage. He recounted to his friend, Robin Dods, "a fearful and wonderful bed is at present being constructed for Vi [Violet Wyld] ... twisted pillars about as tall as fishing rods with angels on top. She went up to Clows with her friend on Saturday to see them".[70]

As demonstrated by the bed illustrated in catalogue 7, the Renaissance vocabulary of vines and leaves often appears in conjunction with linenfold panelling. Lorimer had noted various versions of this ornament in his sketchbooks, in numerous northern European locations, yet it had occurred frequently on recorded Scottish woodwork and furniture, one of the most notable examples being the vigorously decorated, early sixteenth-century St. Mary's *armoire*, drawn by Small.[71] The vine and leaf motif is frequently carved

on fixed woodwork (fig. 17), and also recurs on moveable items (cat. 9). Lorimer used it freely in various media; it received richest expression in his many designs for plasterwork (fig. 18), redolent of ceilings at, most aptly, Kellie Castle.[72]

While the symbol of the thistle can historically be found in conjunction with vine and leaf ornament, notably on the St. Mary's armoire, instances of its use in Lorimer's repertoire of decorative devices are desultory. Although the thistle had a long history as a motif on Scottish furniture, it is possible Lorimer regarded it as a clichéd expression of national sentiment, enervated through over-use. In early work, such as the remodelling of Earlshall, stylised thistles appear particularly on ironwork; for a stairhead at Dunderave, Argyll, Thomas Hadden executed a railing in the form of a thistle.[73] The occurrence of the thistle in this medium may owe its origin more to Hadden than to Lorimer, as the photographic archive of his work at NMRS reveals his predilection for the motif.[74] At a commission such as the Thistle Chapel, the motif was obviously requisite, yet in relation to his domestic commissions Lorimer increasingly purged the thistle from his vocabulary.

The items of furniture so far discussed would appear to have been envisaged as part of very eclectic furnishing schemes; the Dods letters reveal this to be the case with respect to Lorimer's own collection, from which many of these items have been selected.[75] Consequently, the one occasion that his approach to design in this Scottish manner was more schematic, deserves attention. Appropriately, these interiors were created for the seventeenth-century tower house of Monzie Castle, at which Lorimer was engaged from 1908.

The greater part of this building consisted of a castellated addition in 1795 by John Paterson, for which Lorimer devised very different interior arrangements.[76] The tower house though, in which bedrooms and the nursery were situated, is consistent in its Baronial *aura*, without strict adherence to Baronial motifs. Much use is made of wooden wall panelling and shutter boards, with visual emphasis not on elaborate mouldings, but on the variegated figure of the timbers. An impression of solidity and massivity is intimated through the thickness of walls and doors, fitted with diagrammatically substantial ironmongery (fig. 19).

In contrast, the furniture is relatively light in appearance, much of it constructed from pale oak, with

burr inlay. Several of the beds combine cane panels with spiral turning (cat. 10). Turned members are similarly used on dressing tables and stools. Other stylistic features such as bun feet and moulded panels recur through the repertoire of cabinet furniture in this section of the castle (cats. 11, 12).

Although interest in historic Scottish woodwork was primarily directed towards achievements up to the end of the seventeenth century, Lorimer's scrutiny of the Scottish tradition did not recognise these boundaries. An acknowledgement of later Scottish tendencies is expressed in the prevalence of the buffet niche, in both large country houses, and more modest residences. Ian Gow has pointed to the prominence of the buffet niche in Scotland, from 1720.[77] Following historical precedent, Lorimer's buffet niches are often fitted with shaped shelves, and are either open fronted, or provided with glazed doors (figs. 21, 22).

Lorimer's revival of features such as spiral turning, linenfold panelling and geometric moulding, may be interpreted in the light of the historic revivalism prevalent through Edwardian design. However, it may be shown that his use of these features assumed a particular resonance, against the background of increased awareness and appreciation of historic

Scottish furniture and woodwork. This heightened awareness of tradition developed into an appreciation of its potential contribution to the present, and a concern for its perpetuation into the future. As T. S. Eliot was to write in 1919 of the "traditional" poet, Lorimer perceived his work as situated in "the present moment of the past", and was thus "acutely conscious of his place in time, of his own contemporaneity".[78] One direction in which he was led by this awareness was into an exploration of regional and vernacular furniture traditions, at a time in which their survival was threatened.

THE VERNACULAR TRADITION

In order to assess fully the relevance of Lorimer's reference to the *Scottish* vernacular, his usage of this must be seen within the context of the growing awareness of folk culture in Europe, and in North America, at the turn of the century. The Scandinavian countries established a precedent for the museological study of folk culture, in such collections as the Nordiska Museum, founded in 1873, and its outdoor department at Skansen, Stockholm, opened in 1891, Frilandsmuseet, founded near Copenhagen in 1901, and the Sandvig Collection at Lillehammer, opened in 1904.[79] The major impetus behind these museums was the

preservation and documentation of multifarious aspects of folk life, encompassing costume, music, architecture and art; underlying this movement was the acknowledgment of the contemporary sociological changes undermining the perpetuation of folk traditions.[80]

During the 1910s there had been appeals for the institutionalised collecting of British folk culture.[81] Yet the first movement towards this, the establishment in 1934 of *Am Fasgadh* (now the Highland Folk Museum), occurred relatively late in the history of the European folk museum.[82] One reason for Britain's delayed entry into this field, proposed by *Am Fasgadh's* founder Isabel Grant, was that the comparatively early industrialisation of Britain had stifled proper appreciation of rural life.[83] Countries that experienced mass industrialisation at a later stage, such as Sweden, had opportunity to appraise the effects of this process already in existence elsewhere.

The validity of this argument, especially in so far as it relates to Scotland, is contentious. While it is true that Sweden did not experience accelerated industrial growth until the second half of the nineteenth century, as opposed to the late eighteenth and early nineteenth centuries in Scotland, by the end of the nineteenth century the agricultural sector was

still very important to Scotland, and has remained so.[84] Most significantly, an appreciation of Scottish folk culture had, in fact, been propagated well before Isabel Grant's endeavors. As Hugh Cheape has observed, socio-economic conditions in late nineteenth-century Sweden were propitious to the appreciation of native folk culture; contemporaneous with rapid industrial growth was the development of a nationalistic romanticism.[85] However, in Scotland too, romanticism appreciably shaped middle and upper class concepts about native folk life. The enquiry into Gaelic literature reached back to the eighteenth century, fuelled largely by the Ossian controversy. During the nineteenth century, many of the Highland Societies which formed throughout Britain concerned themselves with the preservation of the costume, music and literature of the Highlands.[86] The activities of folklorists such as Alexander Carmichael and Francis Tolmie in recording Highland folk tales and songs provided an invaluable contribution to scholarship on Scottish folk culture.

And neither had British vernacular furniture been neglected before its collection at an institutional level. The Arts and Crafts Movement was largely responsible for the revaluation of English regional furniture; the premise that vernacular architecture

could provide a viable model for domestic architects was logically accompanied by a reconsideration of vernacular furnishings as models for designers.[87] The marketing of the "Sussex chair" by Morris and Company is probably the best-known application of this philosophy, although parallels are to be found in Edwin Lutyens' design of rush-seated ladderback chairs, and Ernest Gimson's work with Hereford chairmaker Philip Clissett.

Charles Eastlake had commended the design of the windsor chair in 1868; by the early 1900s, an interest in collecting authentic specimens of English vernacular furniture was widening.[88] Although the inclusion of this furniture in domestic interiors had been the predilection of the progressive, the taste began to disseminate to the middle classes, fostered by a burgeoning literature on the subject. The Connoisseur, for instance, periodically dispensed advice on how to assess and procure "farmhouse and cottage furniture", and Arthur Hayden produced a book on the subject in 1912.[89] Photographs of interiors furnished with vernacular pieces, published in such influential journals as Country Life, could only have further stimulated interest.[90] The synthesis of vernacular and fashionable furniture within the middle-class interior was later codified by John and Helen Gloag in their

Simple Furnishing and Arrangement of 1921, which included photographs of their own collection.[91]

While the earlier literature communicates a nostalgic romanticism about a rural lifestyle fast disappearing, how far a preservation instinct can be attributed to the numerous small collectors of British vernacular furniture is equivocal; where the dictates of fashion were pervasive, it must be assumed that much regional and vernacular furniture was later exchanged for the articles next in vogue.

In England, the efforts of Gertrude Jekyll mark a significant departure from this, in demonstrating that aesthetic appreciation and the desire to conserve regional heritage were not preclusive. Jekyll's Old West Surrey of 1904 was intended as a "fragmentary record of the ways and things of the older days".[92] The 330 illustrations were mainly from her friends' and her own collections of local crafts, acquired at cottage sales and auctions. Although she responded to the formal qualities of the region's furniture, the documentary purpose of her activities is evident throughout. Francis Jekyll later stressed the purposive bent of her research: "she felt that something of the spirit of the "good old times" might be recaptured, and the technique of their handicraft

revived, by making some chosen examples available to a wider public."[93] To this end, she donated a significant part of her collection to the Surrey Archaeological Society's museum in 1907.[94]

Her conservationist activities may be considered within the context of the establishment of the National Trust in 1895, whose policies towards rural antiquities were coherently articulated by C. R. Ashbee during a lecture tour to the United States in 1900:

> "We wish to establish the principle that patriotism, the love of the past, and much more the love of what is beautiful in the great heritage that has come to the English-speaking people, *must not be local, nor reserved to any particular class*" [my italics].[95]

Ashbee, too, stressed the aesthetic as well as the historic import of the work conserved.

In certain respects, Robert Lorimer's response to vernacular furniture may be aligned with that of Jekyll, and thus it is apt that some of his feeling towards the vernacular is verbalised in his account of an early visit to Munstead Wood in 1897.[96] Jekyll had furnished the house, recently built by Lutyens, with her collection of old vernacular furniture, creating a homogeneous impression of whitewash and oak that evoked

for Lorimer an aura of timelessness, as well as of simplicity.

That Lorimer admired the vernacular furniture of the English counties, is partially demonstrated by an album of source material for furniture design he was compiling from 1900.[97] This album, an invaluable commentary on the genesis of Lorimer's designs, is comprised of clippings, tracings and photographs of furniture; among these are several photographs of windsor chairs. An inventory of Gibliston, made in November 1924, reveals Lorimer's own small-scale collecting of this type.[98] Eight windsor chairs are listed, with five ladderback chairs, though it is difficult to ascertain whether the latter were vernacular or high-style.

Although it is possible to discern features from English vernacular furniture in certain of Lorimer's designs, this furniture was not a prominent source. Conversely, one could cite James MacLaren's modelling of his "Ledbury chair" on a traditional West Midlands pattern, or Charles Rennie Mackintosh's inspiration in English types in his series of rush-seated ladderback chairs.[99] Mackintosh's interest in English vernacular woodwork is demonstrated by details of furniture from

Suffolk and Worcestershire, recorded in his sketchbooks (figs. 23, 24).[100]

Scottish vernacular furniture, though, attracted less approbation, both from collectors and from furniture designers. I would argue that the reasons for this stem not, as Grant suggests, from the factor of Scotland's early industrialisation obfuscating appraisal of rural life, but from factors such as the nature of the furniture itself, and the way in which it was perceived by the wider community. The vernacular furniture of Scotland is conspicuously absent from most of the literature on collecting discussed above. If mentioned, it is usually relegated to the "Celtic Fringe":

> "Scotland has antiquities of her own which are closely allied to those of all the Gaelic races. As with Welsh carved farmhouse furniture, there is a marked leaning towards coarse style. As a rule, it is too utilitarian in appearance to display much carving."[101]

John Warrack, conspired with this view in his book on early Scottish furniture, attributing a lack of domestic comfort to the country's proverbial poverty.[102]

The textual commentaries on this furniture reflect, endorse and perpetuate established viewpoints. Thus, while the windsor chair was "superior in point of

design to any pretentious elegancies of fashionable make",[103] *à propos* Scottish regional furniture, points of good design and lively execution were subservient to the demands of utility in a subsistence economy. While this might have been a justified interpretation of, for instance, chairs from the county of Sutherland, it is a derisive generalisation which breaks down when applied to the wider body of regional traditions.

The majority of Scotland's vernacular furniture adhered to the cabinetmaking rather than craft tradition, emulating fashionable styles, often of the eighteenth century.[104] And, it may be argued, this very characteristic was responsible for the lack of attention accorded to Scottish regional furniture. The perceived lack of a clear distinction between Scottish vernacular and high-style perhaps made it easier to disdain the former as a debased version of its source. It seems likely this furniture was judged lacking in the engagingly primitive qualities associated with folk material culture.

Perhaps ironically, there developed in Britain a growing appreciation for the folk culture of other countries; in the early twentieth century, the Studio produced a series of illustrated books on the peasant art of, for example, Sweden, Lapland, Iceland, Russia

and Italy.[105] In 1902, an Exhibition of Peasant Art had been mounted at the Charterhouse Museum, highlighting the "entirely wholesome and often admirable art instinct amongst the peasantries of Europe".[106]

In North America, too, there was growing appreciation not only for the folk art of European countries, but that of America. The history of collecting folk material culture in America, and the impetus behind this collecting, have been examined in some depth.[107] It does seem relevant to point out here that much of the vernacular furniture collected and discussed was of the type distinguishable from high-style furniture. The painted furniture of Pennsylvania, reviewed in an early issue of Antiques, is a case in point. Further, in Antiques, which started in 1922, American collectors of folk art and vernacular furniture had a forum in which to exchange the results of their research, as the founding editor, Homer Milton Keyes, encouraged scholarship in this area. Scotland had no parallel publication, while Connoisseur, founded in 1901, focussed primarily on élite antiques, or, from time to time, English "cottage furniture". Against a background of increasing knowledge of the folk art of other nations, Scotland's

vernacular furniture lacked the valued distinction of "separateness".

It is pertinent, then, that the select types of Scottish vernacular furniture that were beginning to appeal to collectors -- albeit on a limited scale -- belonged to the craft tradition, yet were sufficiently evolved to refute the imputation of crudeness. As David Jones has observed, the Caithness firm of McIvor and Allan began reproducing Caithness chairs, which were more sophisticated than Sutherland variants, in the early twentieth century, before the vernacular tradition had died out.[108] There is evidence that the Orkney straw-backed chair was similarly regarded;[109] appositely, a contemporary photograph of the dining room at Windyhill reveals an Orkney chair belonging to the clients, placed opposite Mackintosh's *caqueteuse* (fig. 25).

Therefore, Lorimer may be seen as atypical in looking to the Scottish vernacular as a potential source for furniture design, and particularly in directing his investigation to the cabinetmaking rather than craft tradition. One of the ways in which his interest in vernacular expression was manifest was in his close working relationship with the rural furniture-makers, the Wheelers of Arncroach (the

details of this association are examined in chapter 5 of this thesis, on workmanship). The Wheelers' work was rooted in the traditions of joinery that had endured in rural Scotland, particularly in the Lowlands, since the eighteenth century. Hence, as was commonly true particularly of Lowland regional furniture of this period, the Wheelers' work tended to emulate fashionable eighteenth-century furniture, though in a simplified manner, with residual features such as stretchers, and the use of native materials such as Scottish oak or elm (fig. 26 cf. fig. 27).

Designs of Lorimer's may be understood as drawing on this form of expression. For instance, many of his chair designs abstract from British eighteenth-century patterns, in the manner of Scottish regional furniture (cat. 13). The stretchers are maintained, and the woods are British. The furniture executed for Lorimer by the Wheelers is imbued with this character, which enjoys a continuity through furniture made in the more sophisticated urban workshops of Whytock and Reid (cat. 14). Belonging to this genre, are many of the pierced ladderback chairs made by Whytock and Reid for Lorimer (cat. 15); these are comparable to ladderbacks contemporaneously produced by the Wheeler workshop.[110]

Some of the earliest pieces designed by Lorimer, and made by the Wheelers, were chests and writing bureaux; these again are redolent of a vernacular tradition. Several of Lorimer's chests of drawers, for instance, bear comparison with samples of the Wheelers' independent work, depicted on a contemporary photograph (cat. 16 cf. fig. 28). The chest documented in catalogue 16 belongs to a distinct group of Lorimer's early cabinetwork designs, all of which convey the *impression* of the vernacular through resemblance to traditional country woodwork such as that produced by the Wheelers, the use of native timber, absence of elaborate carving or ornamental fittings, and the naïve expression of the marquetry panels. Included in this group are pieces displayed at the Arts and Crafts triennial exhibitions during the 1890s, items designed for R.W.R Mackenzie at Earlshall, and furniture for Lorimer's personal use (cats. 17-22).

Lorimer's work in this vein may be seen as derivative of rural traditions, and also as a stimulus to rural craftsmanship, an end with which Gertrude Jekyll was in sympathy. While Jekyll hoped to achieve this through the preservation of exemplars, Lorimer communicated a vernacular tradition, through his own design, to a broad audience. The appearance of his work at the triennial Arts and Crafts Exhibitions

during the 1890s, and the subsequent attention accorded it in review, inevitably encouraged the perpetuation of the tradition from which it stemmed, especially as both Lorimer and Wheeler's names appeared in catalogues and journals.[111] The Wheeler workshop, for instance, continued into the 1960s.[112]

However, like Gimson and MacLaren, Lorimer modified vernacular designs, probably to a more significant extent than either of the former. His marquetry panels are deliberately naïve in appearance, yet the sophisticated techniques involved remove this work from the vernacular tradition. According to Hussey, Whytock and Reid supplied the marquetry for an early chest made by Wheeler.[113] The stylistic similarities between early marquetry panels would suggest a Whytock and Reid provenance, a proposition which receives further substance from the fact that the firm executed inlaid work to Lorimer's design, for exhibition.[114]

Lorimer's "brander back" chair is another example of his transformation of the vernacular (cat. 23). The prevalence of this type in Scotland, particularly in conjunction with use of native wood such as Scots laburnum, has been acknowledged.[115] However, as distinct from Scottish practise, Lorimer recessed the

seat board below the level of the side and rear seat rails. Such treatment is more evocative of English furniture in the craft tradition, where seatboards are morticed into turned side and rear rails, necessarily resulting in the rails' projection above the seat (fig. 29). The spindle stretchers of Lorimer's chair are again more consistent with English craft practice.

The swept-out arms are variants of the pincer arms of the *caqueteuse* chair. Yet antiquarianism is refuted by the mannerism of their proportions, and the scooped-out sections bounded by scrolls (cat. 23a). The plainness of the back is enlivened by vertical gouges running down alternate balusters, whose geometry plays against the emphatic figure of the ash. While recalling a Scottish vernacular type, this hybrid design may be seen as a successful amalgamation of ambiguities.

A comparable chair is illustrated in catalogue 24. Again, the seat is recessed. As with the brander back chair, select use of visible tenons intimates the vernacular. Further, a drawer is concealed in the seat of this chair, a widespread feature of vernacular examples, in which drawers traditionally held family bibles.[116] Although chairs with drawers are not indigenous to Scotland, the type is widely encountered

in this country.[117] Both these chairs appear in Lorimer's sketchbook from 1899 (cat. 24a). The bible-drawer chair was photographed *in situ* in the Earlshall garden room (fig. 30), with the dresser illustrated in catalogue 20.

Mackintosh based chair designs for the Buchanan Street Tea Rooms, and the Glasgow School of Art Library, on the Celtic stick-back type (fig. 31). There are indications, too, that Lorimer was inspired by this form; for Tuethur, Carlisle, designed for James Morton in 1923, Lorimer provided what was described as a cutty stool with arms and back (cat. 25). However, this should be seen as an exception to his preference for the Lowland cabinetmaking tradition.

In conjunction with patronage of rural cabinetmakers such as the Wheelers, and experiment with the furniture types discussed above, Lorimer's use of native wood may be seen as further evidence of his interest in vernacular traditions. Commonly, his work in this manner is executed in Scottish oak, elm or ash. In 1916 he published an article in Country Life promoting the more extensive use of home timber.[118] His arguments for this encompassed aesthetic as well as economic considerations. Scottish oak, for instance, as well as being an unrealised national asset, allowed

the architect to make an assertion of regionalism, in much the same manner as the architectural use of granite or Dumfriesshire sandstone in their appropriate locales effected a sensitive relationship between art work and environment.[119] In addition to the emotional attraction of "local colour, the home product, the stuff with the tang of the soil about it", Lorimer spoke of the distinctive visual qualities of a wood such as home oak, which he believed had a more interesting figure, or "chamf" than its English counterpart, a character acquired from its contention with the inclement northern elements.[120]

Lorimer proposed that both elm and ash were appropriate materials for panelling; this is realised, for example, in bedrooms at Balmanno Castle, Perthshire.[121] Records at Whytock and Reid, such as working drawings and daybooks, attest to the considerable amount of furniture the firm executed for Lorimer in these three staple timbers of British vernacular furniture-making.[122] He also recommended the wider use of less common woods, that had been employed in Scotland for cabinetwork in the past, such as laburnum, "gean" (wild cherry), holly and yew.[123] The drawing room at Tuethur, was panelled in an untreated, warm reddish "gean".[124] Yew was used by Whytock and Reid for a pen tray designed by Lorimer,

while holly was suggested for decorative stringing on a looking glass frame for Hill of Tarvit, Fife.[125] Birch, which had been a prevalent material for furniture-making in Highland Scotland, was described by Lorimer as an appropriate material for bedroom furniture; few of his designs, though, are constructed from this wood. Much more prevalent in Lorimer's furniture repertoire is the appearance of chestnut, more commonly used in the vernacular tradition for gates and palings.

In his appraisal of the Scottish vernacular tradition, Lorimer postulated a more inclusive statement of Scottish identity as expressed through furniture design, than had been offered by the antiquarian movement of the late nineteenth century. His acknowledgment of the far-reaching root system of the Scottish tradition was communicated through furniture design evolved from this system. In The Shape of Time, George Kubler comments on the positive and negative potential of tradition to propagate artistic expression. Stressing the ineluctability of a cumulative tradition, he writes of the artist:

> "His situation is rigidly bound by a chain of prior events. The chain is invisible to him, and it limits his motion. He is not aware of it as a chain, but only as *vis a tergo*, as the force of events behind him. The conditions imposed by these prior events require of him either that he follow

> obediently in the path of tradition, or that he rebel against the tradition. In either case, his decision is not a free one: it is dictated by prior events of which he senses only dimly and indirectly the overpowering urgency, and by his own congenital peculiarities of temperament."[126]

The events preceding, and directing, Lorimer's design of furniture may be recognised as Small's investigation into Scottish woodwork, the reproduction of Scottish antiquities, the search for an expression of nationalism through domestic design, and the communication of the purportedly Scottish in design. His own temperament, shaped through childhood at Kellie Castle and the example of his family, probably predisposed him to survey and draw on, rather than secede from, tradition.[127]

That there was at this time little awareness among architects, designers and their clients of Scottish vernacular furniture, may be seen as propitious. Ortega y Gasset has observed, "When an art looks back on many centuries of continuous evolution without major hiatuses or historical catastrophes its products keep on accumulating, and the weight of tradition increasingly encumbers the inspiration of the hour".[128] At the time of the commencement of Lorimer's practice, the appraisal of authentic Scottish woodwork was a relatively recent phenomenon, and consciousness of the

vernacular exceptional. From this perspective, the fragmented and faceted nature of the Scottish tradition stimulated rather than encumbered expression.

IMPORTED ARTWORKS

Lorimer's inclusive stance is evident too in his evaluation of the place of imported art within the Scottish tradition. An interpretation on this is provided by an article on Scottish nationalism, written by his father, Professor James Lorimer.[129] The thesis of this article was that the future of Scottish nationalism lay, not so much in political institutions, but in the social and intellectual traits of the country. One of these traits was a cosmopolitanism, fostered by the country's close historical links with the continent, and by its ability to assimilate the systems and customs of other nations. Far from denouncing this as a weakness in the Scottish psyche, evidence of too tractable a nature, Professor Lorimer proposed the opposite: "it is desirable that we should not attempt to eradicate, but rather to preserve and foster, those ancient ties of kindred and association by which Scotland is bound to the Continent of Europe."[130]

It was from this stance that James Lorimer campaigned for the restructuring of Scottish education according to his delineation of its traditional principles. As Secretary of the Association for Extension of the Scottish Universities, he argued for the maintenance of Scottish education's intellectual affinity with European rather than English systems, an emphasis on a broad philosophical grounding along continental lines, and specifically, for the adoption of the German model of post-graduate research.[131]

For Professor Lorimer's son, this centrifugal understanding of national traditions found expression through architecture and design. References to assimilated culture may be discerned throughout Robert Lorimer's work, and it becomes clear that the drawing of rigid distinctions between the indigenous and the imported held little interest for him. In this, his attitude may be aligned with that of Sir Rowand Anderson, with the general approach of the National Art Survey for Scotland, and also with the work of the Edinburgh Architectural Association.

The National Art Survey covered both native furniture, and work that had been imported, but was seen to contribute to the archive of Scottish design.[132] This broad categorisation was continued

through the publications of the Edinburgh Architectural Association, most obviously, perhaps, in Details of Scottish Domestic Architecture, edited by James Gillespie, who conceded that much furniture loosely considered Scottish was of foreign origin.[133] Robert Lorimer himself stressed this in his review of the publication: "he would be a bold man who asserted that the majority of the pieces illustrated were made in Scotland. I should say that many of them are either Dutch or Flemish pieces that had found their way into Scotch houses."[134]

The point is, that as far as providing instruction and inspiration for young architects and designers -- which, along with the documentary purpose was the *raison d'être* of these surveys -- it made little difference whether a piece had been made in Scotland or had entered the country during the sixteenth or seventeenth century. By the late nineteenth century, such pieces had been so thoroughly assimilated that they could claim a place in Scotland's design history.

The seventeenth-century Dutch and Flemish cabinets that had been brought into Scotland in some numbers might be cited as examples. Gillespie illustrated a Flemish cabinet that was in the Royal Scottish Museum.[135] Earlier, Small had illustrated a cabinet

belonging to Sir William Stirling Maxwell of Keir, "Queen Anne's Press", a photograph of which later appeared in John Warrack's Domestic Life in Scotland.[136] A similar cabinet was recorded in Holyrood Palace by A. Muir in March 1907, for the National Art Survey of Scotland.[137] Although described as Dutch, it is probable the cabinet was made in Antwerp around 1620.[138] It was purchased in 1864, when the Historical Apartments at Holyrood Palace were refurnished with antiques from the collection of R. G. Ellis, an Edinburgh lawyer (fig. 32).[139] A point of comparison between this and the Stirling Maxwell cabinet, is the pictorial marquetry; in both cases similar panels with floral scrolls and birds are employed (figs. 33, 34).

An early design by Robert Lorimer has a marquetry frieze reminiscent of these historical examples (cat. 26, 26a). This small chest of drawers with fitted top is one of a pair made c. 1894.[140] Lorimer's drawing for the marquetry panel still exists (cat. 26b), on which he specifies:

> "oak ground, the large flowers to be of kingwood, or some strongly marked wood cut across the grain as shown. The backs of the birds to be of some brown speckled wood and the breasts of two to be reddish and of the other two partridge wood".141

In this design may be seen a reference to the class of seventeenth-century Dutch and Flemish furniture discussed above, in which Scotland was rich, and which was already recorded as part of the country's cultural legacy.[142] Lorimer's other marquetry panels may also evoke this imported furniture (cats. 16-22, 27). Resemblance lies not only in motifs, such as horsemen, flowers and birds (figs. 35, 36), but also in the stylised *expression* of foliage, swans etc.

Hussey, and later Savage, likened this marquetry to work by Piero di Cosimo; for Hussey, it also suggested the influence of Ernest Barnsley.[143] Lorimer's marquetry work may certainly be seen within the context of the Arts and Crafts Movement's revival of pictorial inlay, as demonstrated by Ernest Gimson and the Barnsley brothers' contemporary furniture. Voysey, too, employed a similar vocabulary of swans, deer and birds for wallpapers and textiles.[144] Yet, given the context of the contemporary scrutiny of historical design in Scotland, and Lorimer's close participation in this -- through association with Rowand Anderson, and the Edinburgh Architectural Association -- it is conceivable that this genre of Lorimer's furniture design consciously evoked recorded antiquities such as Dutch and Flemish cabinetwork in Scotland.

Another "touchstone" to which Lorimer referred, was a toilet stand with writing table in the Duke of Hamilton's private apartments at Holyrood Palace. The Duke of Hamilton's furniture had been the subject of the first instalment in 1895 of the National Art Survey.[145] It remains, though, to be ascertained if the furniture is Scottish in origin.[146] Among the items selected was a toilet stand with a writing table, drawer and folding door, drawn by James F. Smith (fig. 37).[147]

In the office furniture album are three photographs of furniture for Monzie Castle, incorporating the fret appearing on the Duke of Hamilton's toilet stand (cats. 28, 29). These photographs are accompanied by the note: "modelled on an old bk case at Holyrood". Consistent with Lorimer's practice, which will be considered more fully, the design was reworked for other clients. A bookcase with this distinctive fret was later provided for Balmanno, Perthshire, at which Lorimer was working during the First World War.[148]

Lorimer's examination of the Scottish tradition of design then, commences from public conceptions -- and misconceptions -- as to how this tradition had been

expressed through woodwork and furniture. Rather than asserting a preclusive definition of Scottishness, Lorimer sought to communicate the wider sources contributing to this tradition, such as vernacular furniture. The *perpetuation* of the Scottish tradition, surely the objective of his approach, would be achieved through the evolution of forms rooted in traditional design, a quite different method from the contemporary reproduction of furniture, which could only lead to the exhaustion of the Scottish tradition.

Lorimer's approach is also predicated on the acknowledgement that Scotland's artistic heritage was irrevocably a shared one. The historic importation of continental furniture into Scotland found contemporary manifestation in the widespread collecting of continental antiques. Lorimer's recognition that this was, and would come to be recognised as, part of an authentic history of the Scottish interior, fostered his creation of interiors and furniture to complement his clients' collections.

[1] Simone Weil, The Need for Roots, trans. Arthur Wills (New York: Octagon Books, 1984) 43.

[2] See, for example, Leslie Thomson, "The Late Sir Robert Lorimer and his Work," OIAS 31 (1929): 63-76; Hussey, Lorimer; John Begg, "The Lorimer Memorial, 12th July, 1932," OIAS 40 (1932): 126-8.

[3] Peter Savage, "An Examination of the Work of Sir Robert Lorimer," Ph.D. thesis, University of Edinburgh, 1973; Lorimer and the Edinburgh Craft Designers.

[4] Cumming, "Gleam of Renaissance Hope," 155-7.

[5] Savage, Lorimer and the Edinburgh Craft Designers 70.

[6] James Nicoll, ed., Domestic Architecture in Scotland (Aberdeen: Daily Journal Offices, 1908) xi-xvii.

[7] Frank Walker has observed the assertion of the vernacular in the country house manner of Burn and Bryce in "National Romanticism and the Architecture of the City," Perspectives of the Scottish City, ed. George Gordon (Aberdeen: Aberdeen University Press, 1985) 125.

[8] Clive Wainwright, "Walter Scott and the Furnishing of Abbotsford: Or the Gabions of Jonathon Oldbuck Esq.," Connoisseur 194 (Jan. - Apr. 1977): 13, 14.

[9] Ian Gow, The Scottish Interior (Edinburgh: Edinburgh University Press, 1992) 59, 73-4.

[10] Lord Clarendon, quoted in Alan Hardy, Queen Victoria was Amused (London: John Murray, 1976) 75.

[11] Sir Walter Scott, "Memoir of the Early Life of Sir Walter Scott, Written by Himself," in J. G. Lockhart, Memoirs of the Life of Sir Walter Scott, Bart, new ed. (Edinburgh, 1845) 1.

[12] John William Small, Scottish Woodwork of the Sixteenth and Seventeenth Centuries (Stirling, 1878) 1.

[13] Small, Scottish Woodwork 2.

[14] This is explicitly made clear in Small's Ancient and Modern Furniture (Stirling, 1903) preface.

15 Norma Smith, "John William Small: His Life and Work," M. A. dissertation, University of St. Andrews, 1991, 38, 42-3.

16 Scottish Woodwork, for instance, was reviewed in the Furniture Record new ser. 1 (July - Dec. 1899): 256-7; and the Builder 77 (July - Dec. 1899): 274-6.

17 Small, letter to editor, Cabinet Maker 6 (July 1885 - June 1886): 298.

18 David Jones, Looking at Scottish Furniture (St. Andrews, Crawford Centre, 1987) cat. 38.

19 "At The Edinburgh Exhibition," Cabinet Maker 7 (July 1886 - June 1887): 29-35.

20 Small, Scottish Woodwork plt. 96.

21 Proceedings of the Society of Antiquaries of Scotland new series IV (1881-2): xxix.

22 Nathaniel Lloyd, "Gems of Architecture: A Scottish Example. Earlshall, Leuchars, Fife," Architectural Review 46 (July - Dec. 1919): 14-18.

23 Percy Macquoid, A History of English Furniture, vol. 1 The Age of Oak (London: Lawrence and Bullen, Ltd., 1904) 86.

24 "Old Chairs and Woodwork in the Bishop's Castle, Glasgow Exhibition," Cabinet Maker 9 (July 1888 - June 1889): 31-2.

25 James Paton, Scottish National Memorials (Glasgow, 1890) 201.

26 Frederick Litchfield notes that the old Trade Houses at Aberdeen lent Jacobean chairs to the 1901 Exhibition, in How to Collect Old Furniture (London: George Bell and Sons, 1904) 13.

27 Smith 38, 42.

28 A caqueteuse dated 1908 is illustrated in a Scott Morton and Company sample album, part of a collection of eight albums owned by EUL SC E81/27.

29 Sir William Fraser (1816-1898), Scottish geneologist and Deputy Keeper of Records for Scotland. See photograph album of Fraser Collection, NMRS 1988/17. An illustration of the original chair appeared in the Cabinet Maker 19 (July 1898 - June

1899): 180. Wylie and Lochhead illustrated their reproduction of this *caqueteuse* in their 1900 catalogue, 9, GUA HF 48/11/4.

30 Paton preface.

31 This is evident from reviews of the exhibition, such as "Bishop's Castle," Cabinet Maker; also throughout Paton.

32 Paton, too, conceded, "The work bears obvious indications of being modern," 37.

33 "Bishop's Castle," 32.

34 Gow, Scottish Interior 44-5, 80.

35 Charles John Guthrie, John Knox and John Knox's House (Edinburgh, 1898) 31.

36 Guthrie 120.

37 David MacGibbon and Thomas Ross, The Castellated and Domestic Architecture of Scotland from the Twelfth to the Eighteenth Centuries 4 (Edinburgh, 1892) 431.

38 Small, letter to editor, Cabinet Maker 5 (July 1884 - June 1885): 75.

39 Smith notes that the Art Furniture Works manufactured John Knox stools by 1888, 41.

40 Robert Lorimer, letter to Robin Smith Dods, 12-9-1901, EUL SC MS 2484.

41 Small, Ancient plts. 11-13.

42 For example, "A Study of Decorations and Furniture," Architect (July 24, 1869), ill. Doreen Burke *et. al.* In Pursuit of Beauty: Americans and the Aesthetic Movement (New York: Metropolitan Museum of Art, 1986) 349.

43 "At the Edinburgh Exhibition," Cabinet Maker 30; Cosmo Monkhouse, "A Northern Home," Art Journal 49 (1897): 5-9, 134-8.

44 Christopher Harvie, Scotland and Nationalism (London: George Allen and Unwin, 1977) 141.

45 David Jones has discussed this example, in the context of Walton's use of Scottish sources, in "George Walton's Revival of Scottish Furniture Types," Scotland

and Europe: Architecture and Design 1850-1940, ser. St. Andrews Studies in the History of Scottish Architecture and Design 2 (St. Andrews, 1991): 64-6.

46 Robert Lorimer, letter to Dods, 11-8-1897.

47 Illustrated in album of photographs of Wylie and Lochhead's exhibits at Glasgow International Exhibition, 1901, Wylie and Lochhead Archive, Pollok House, E1983-145.

48 Information from the Earl of Crawford; the furniture remains in the estate office, but the order is not documented.

49 For more information on the Wheelers' reproduction of *caqueteuses*, see Lindsay Macbeth, "The Wheelers of Arncroach: A Family of Furniture Makers in Fife," Regional Furniture 5 (1991): 70-4; also chapter 5 of this thesis.

50 James Gillespie, Details of Scottish Domestic Architecture, for the Edinburgh Architectural Association (Edinburgh: George Waterson and Sons, Ltd., 1922) vii.

51 John William Small, Leaves from My Sketchbooks (Edinburgh, 1880) plt. 64.

52 See National Art Survey, index to furniture, NMRS (National Art Survey of Scotland).

53 Cabinet Maker 2 (July 1881 - June 1882): 9.

54 Savage, Lorimer and the Edinburgh Craft Designers 4.

55 Robert Lorimer, "The Anatomy of Scottish Architecture," Architectural Review 53 (Jan. - June 1923): 68.

56 Lorimer's name first appears on membership lists for this session. Transactions of the Edinburgh Architectural Association, NMRS (EAA).

57 For a list of lectures and places visited, see Deborah Mays, "John Kinross: His Life and Work 1855-1931," Ph.D. thesis, University of St. Andrews, 1988, appendix 2.

58 Charles Rennie Mackintosh, "Architecture (1893)," The Architectural Papers, ed. Pamela Robertson (Wendlebury: White Cockade Publishing, 1990) 201-11.

59 Mackintosh, "Architecture," 203.

60 Mackintosh, "Architecture," 207, 210.

61 "Jacobean Bedroom Furniture," Furniture Record 2 (Jan. -June 1900): 401.

62 Hugh Cheape *et al.*, At Home: Ten Years' Collecting from Historic Scotland (Edinburgh: H.M.S.O., 1984) 20, 21.

63 W. and A. Clow, account, March - Sept., 1904, EUL SC Gen/1963/18/175.

64 For the circumstances behind the Hallyburton commission, see Lawrence Weaver, "Modern Scottish Architecture: The Work of Sir Robert Lorimer," Architectural Supplement to Country Life 34 (Sept. 27, 1913): xxxvi-xxxvii.

65 William Burrell's purchase books, from 1911, are held in the Burrell Collection Archives, Burrell Collection.

66 Catalogue of the Glasgow International Exhibition, 1901, Mitchell Library, Glasgow Room.

67 A series of photographs of the interiors at this commission appeared in Walter Shaw Sparrow, ed., The British Home of Today (London: Hodder and Stoughton, 1904) unpaged plts. The Burrell Archives, in the Burrell Collection, hold a series of photographs of interiors at 8 Great Western Terrace.

68 Robert Lorimer, letter to Dods 29-7-1901; quoted Savage, Lorimer and the Edinburgh Craft Designers 49.

69 One series of related drawings of beds is owned by Stuart Matthew; another is owned by NMRS (Lorimer Collection).

70 Robert Lorimer, letter to Dods, 16-11-1903.

71 Small, Ancient plts. 5, 6.

72 In 1887 Lorimer had made detailed studies of the sixteenth-century plasterwork of the Vine Room at Kellie, later published in Gillespie plt. 112.

73 Ill. Hussey, Lorimer fig. 21.

74 Thomas Hadden Archive, unidentified photographs, NMRS (Hadden Collection).

75 Lorimer's letter to Dods of 16-11-1903, describes the eclectic furnishing of his home in Melville Street.

76 Lorimer's remodelling and furnishing of Monzie Castle is treated in much greater depth in chapter 2 of this thesis.

77 Ian Gow, "The Eighteenth-Century Interior in Scotland," Scotland Creates 94.

78 T. S. Eliot, "Tradition and Individual Talent," 1919 Selected Essays 1917-1932 (New York: Harcourt, Brace and Co., 1932) 4, 11.

79 For fuller discussion of the development of the European folk museum, see Douglas Allan, "Folk Museums at Home and Abroad," Proceedings of the Scottish Anthropological and Folklore Society 5 (1956): 91-120.

80 The fullest contemporary discussion on this subject, and in particular the factors behind Arthur Hazelius' founding of the Nordiska Museum, is found in J. H. Kramer, Le Musée d'Ethnographie Scandinave à Stockholm (Stockholm, 1879), microfilmed by Yale European History Microfilming Project, pt. 7, reel 144.

81 Arthur Hayden had suggested the emulation of Scandinavian practices in his Cottage and Farmhouse Furniture (London: T. Fisher Unwin, 1912) 10, 42; also Guy Dawber, "Country Museums," Country Life 45 (Jan. - June 1919): 540.

82 See Lindsay Macbeth, "A History of Collecting Vernacular Furniture in Scotland," Regional Furniture 6 (1992) 22.

83 Isabel Grant, "A Sacrament of Folk-Life," Scots Magazine 13 (April - Sept. 1930): 284.

84 See Maths Isacson and Lars Magnusson, Proto-industrialisation in Scandinavia (Leamington: Berg, 1987); T. C. Smout, A History of the Scottish People 1560-1830 (London: Collins, 1969) 241; Alexander Fenton, The Shape of the Past: Essays in Scottish Ethnology Pt. 1 (Edinburgh: John Donald Publishers Ltd., 1985) 4.

85 Hugh Cheape, "Dr. I. F. Grant (1887-1983): The Highland Folk Museum and a Bibliography of her Written Works," Review of Scottish Culture 2 (1986): 114.

86 Isabel Grant and Hugh Cheape, Periods in Highland History (London: Shepheard-Walwyn, 1987) 244-248.

87 See Stefan Muthesius, "Why do We Buy Old Furniture?: Aspects of the Authentic Antique in Britain 1870-1910," Art History 11 (1988): 235-8.

88 Charles Eastlake, Hints on Household Taste (1868; New York: Dover Publications Inc., 1969) 59-61.

89 For example, R. A. Gatty, "Farmhouse Oak Furniture," Connoisseur 17 (Jan. - April 1907): 44-7; R. L. Mason, "Cottage and Farmhouse Furniture," Connoisseur 35 (Jan. - April 1913): 27-32; P. H. Ditchfield, "Cottage Treasures," Connoisseur 45 (May - Aug. 1916): 201-7; Hayden, Cottage.

90 John Cornforth makes this point of an article appearing in Country Life in 1903 on Lutyen's Deanery Garden, The Inspiration of the Past (London: Viking, 1985) 15. Many other examples could be cited such as F. W. Troup's Sandhouse, Surrey, Architectural Review 13 (Jan.- June 1903): 121; Edward Prior's Kelling Place, Norfolk, Architectural Review 19 (Jan.- June 1906): 77-8, 80.

91 John and Helen Gloag, Simple Furnishing and Arrangement (London: Duckworth and Co., 1921).

92 Gertrude Jekyll, Old West Surrey: Some Notes and Memoirs (London: Longmans, Green and Co., 1904) ix.

93 Francis Jekyll, Gertrude Jekyll: A Memoir (London: Jonathan Cape, 1934) 134.

94 Francis Jekyll 134.

95 C. R. Ashbee, American Sheaves and English Seed Corn: Being a Series of Addresses Mainly Delivered in the United States, 1900-1901 (London: E. Arnold, 1901) 10.

96 Robert Lorimer, letter to Dods, 22-11-1897.

97 Lorimer Office, furniture album, SM.

98 Robert Lorimer, Inventory of furniture, etc., in Gibliston, Kilconquhar, Fife, November 1924, EUL SC Gen 1963/17/151.

99 For the Ledbury chair, see Alan Calder, James MacLaren 1853-1890: Arts and Crafts Architect (London:

R.I.B.A., 1990) 7-8; Mackintosh's numerous ladderbacks are illustrated by Roger Billcliffe, Charles Rennie Mackintosh. The Complete Furniture. Furniture Drawings and Interior Designs (Guildford: Lutterworth Press, 1979).

100 Charles Rennie Mackintosh, sketchbooks, GUA Hunterian Museum.

101 Hayden 224.

102 John Warrack, Domestic Life in Scotland 1488-1688: A Sketch of the Development of Furniture and Household Usage (London: Methuen and Co., 1920) 1.

103 Eastlake 59.

104 As was also the case with East Anglian furniture; see Bernard Cotton, The English Regional Chair (Woodbridge: Antique Collectors' Club, 1990) 212-259.

105 Peasant Art in Sweden, Lapland and Iceland (1910); Peasant Art in Austria and Hungary (1911); Peasant Art in Russia (1912); Peasant Art in Italy (1913).

106 Gerald S. Davies, "An Exhibition of Peasant Art," Architectural Review 12 (July - Dec. 1902): 68.

107 See, for example, Elizabeth Stillinger, The Antiquers (New York: Alfred A. Knopf, 1980); Beatrix T. Rumford, "Uncommon Art of the Common People: A Review of Trends in the Collecting and Exhibiting of American Folk Art," Perspectives on American Folk Art ed. Ian M. G. Quimby and Scott T. Swank, (New York: W. W. Norton and Co., 1980) 13-43.

108 Jones, Scottish Furniture. For comparison between Sutherland and Caithness chairs, see Ross Noble, "The Chairs of Sutherland and Caithness," Regional Furniture 1 (1987): 33-40.

109 Macbeth, "History," 25.

110 There is a collection of Wheeler ladderback chairs at Charleston, Fife.

111 Wheeler was named as the executant of Lorimer's designs by the Studio 9 (Oct. 1896 - Jan. 1897): 196.

112 Macbeth, "Wheelers," 74.

113 Hussey, Lorimer 105.

114 Arts and Crafts Exhibition Society, catalogue to 1896 exhibition, nos. 283-4, NAL.

115 Jones, Scottish Furniture cats. 11, 12.

116 Luke Millar, "A Vale of Glamorgan Chair," Regional Furniture 6 (1992): 95.

117 The Highland Folk Museum, Kingussie, has an example, KNB 61, ill. Macbeth, "History," 25. Orkney chairs form the mid-eighteenth century often incorporated drawers under the seats.

118 Robert Lorimer, "Neglect," 456-8.

119 This assertion of regionalism through material was the emphasis of Nicoll's Domestic Architecture.

120 Robert Lorimer, "Neglect," 457.

121 Hussey, "Balmanno Castle -- 11," Country Life 69 (Jan. - March 1931): 399.

122 For discussion of common usage of native woods in vernacular tradition, see Christopher Gilbert, English Vernacular Furniture 1750-1900 (New Haven: Yale University Press, 1991) 10-11.

123 David Jones has discussed the use of laburnum by regional chair makers in "The Laburnum Tradition in Scotland," Regional Furniture 6 (1992): 6, 8-9.

124 Jocelyn Morton, Three Generations in a Family Textile Firm (London: Routledge and Kegan Paul, 1971) 312.

125 Working drawing for yew pen tray, 24-8-1915, WRA/B P5; working drawing for looking glass frame, 20-6-1908, WRA/B M15.

126 George Kubler, The Shape of Time (New Haven: Yale University Press, 1973) 50.

127 The influence of Lorimer's family background in creating awareness of Scottish architecture etc. is discussed by Hussey, Lorimer 1-2.

128 José Ortega y Gasset, The Dehumanization of Art and Other Essays on Art, Culture and Literature (Princeton: Princeton University Press, 1968) 44.

129 James Lorimer, "Scottish Nationality -- Social and Intellectual," North British Review 33 (1860): 57-82.

130 James Lorimer, 74.

131 See George Elder Davie, The Democratic Intellect: Scotland and her Universities in the Nineteenth Century (Edinburgh: Edinburgh University Press, 1961) 41-75.

132 The original furniture and woodwork drawings are held by NMRS. For information on the foundation of the National Art Survey, see Ian Gow, "Sir Rowand Anderson's National Art Survey of Scotland," Architectural History 27 (1984): 543-553.

133 Gillespie xv, 26.

134 Robert Lorimer, "Anatomy," 68.

135 Gillespie plts. 100, 101.

136 Small, Scottish Woodwork plt 13; Warrack plt. 10.

137 NMRS (National Art Survey) EDD/4/146.

138 Information from Mr J. Pollard, superintendent of Holyrood House.

139 Margaret Swain, letter to author, 9-5-1992, re. Holyrood House inventories. The cabinet is presently on public display at the Palace of Holyrood. See Gow, Scottish Interior, for further information on Ellis' collection.

140 Savage has noted that the back of an early photograph of this chest is dated 1894, Lorimer and the Edinburgh Craft Designers figs. 113-16.

141 Drawing property of the National Trust for Scotland, Kellie Castle.

142 Lorimer's chest of course predates Muir's drawing, which appears here as it provides the best available detail of the inlay.

143 Hussey, Lorimer 105; Savage, Lorimer and the Edinburgh Craft Designers 67.

144 See, for example, "Some Recent Designs by Mr. C. F. A. Voysey," Studio 7 (Feb. - May 1896): 209-18.

145 See Gow, "National Art Survey," 545-6.

146 I am grateful to Sebastian Pryke for this information.

147 NMRS EDD/4/145.

148 This piece is discussed in the context of the furnishing of Balmanno Castle, chapter 4 of this thesis.

CHAPTER 2

COLLECTING, AND THE INFLUENCE OF ANTIQUES ON FURNITURE DESIGN

In addition to the search for a "national style" of domestic furnishing, the milieu of antique collecting in early twentieth-century Britain afforded Lorimer the opportunity to articulate a response to tradition. Lorimer himself was an indefatigable collector of antique furniture. His letters to Dods habitually contain news of purchases and overspending, and his sketchbooks testify to his study of the collections of friends, acquaintances, museums and dealers. A significant proportion of Lorimer's important commissions came from collectors such as Burrell, the Glasgow stockbroker John Augustus Holms, and the Dundee entrepreneur Frederick Sharp. In such cases Lorimer was required to create an empathetic setting for his clients' antiques, often incorporating his own furniture designs. This chapter proposes to examine the ways in which collections of antique furniture -- his own, his clients', and those formed by museums -- orientated Lorimer's furniture designs and interior arrangements.

THE FUNCTIONS OF ANTIQUE FURNITURE

The rise of the activity of antique collecting in mid nineteenth-century Britain, especially among the professional and middle classes, has been examined in some depth.[1] On one level, Lorimer's attraction to

antiques may be interpreted as pleasure in a fashionable pastime, well-supported by multifarious dealers and a burgeoning literature.[2] His letters to Dods relating excursions to antiques centres in the company of architects and associates clearly convey the enjoyment he derived from the *activity* of collecting in itself, the competition between like-minded companions, and the satisfaction of procuring a desired object.

Collecting as a social activity does not, of course, undermine the aesthetic appreciation of the object. To the sensuous properties of the antique, residing in its surface qualities, texture, form, and colour, Lorimer responded with immediacy, addressing himself to considerations of veneer, patina, shape, ornament, and technical aptitude.[3] In addition to these corporeal qualities, the iconic and symbolic value of antique furniture engaged him. Through evocation of the past, the antique creates an image of a world beyond the palpable. The style of the object refers to a past age in which it was created, the antique becoming a vehicle for the imagination's associations with that period.

Lorimer's conception of the function of antique furniture is elucidated in the catalogue to an exhibition he organised with John Warrack, held in the

New Gallery, Edinburgh, in 1917. According to the Architectural Review, Lorimer and Warrack collaborated on the text.[4] First, the material criteria for the selection of antique furniture are outlined:

> "Fitness of design to the end proposed, workmanlike construction, a reticent discretion in the choice and use of ornament, and that natural sense of proportion which refuses to emphasise the accidental and unimportant, -- these are tests by which good furniture may always be distinguished from bad....It must be pleasant to touch and handle, it must be made of materials not only beautiful in themselves, but appropriate to its form and use..."[5]

The text then bridges the material and the iconic, the ability of the antique to evoke a world outside the viewer's immediate experience:

> "Antique furniture will have, besides all this, the beauty added by time, and that mellow sweetness of texture that tells of gentle usage and careful keeping by many generations. It will reflect, too, something of the character and taste of its original owners and users."[6]

Warrack expanded on this idea in a lecture he delivered during the exhibition. His premise is that antique furniture, rich in "human suggestiveness", stimulates the imaginative reconstruction of "the picturesque social life of former times".[7] Lorimer had articulated his own experience of the evocative power of antique furniture in an empathetic setting, when writing to Dods about Gertrude Jekyll's Munstead Wood: "It looks so reasonable, so kindly, so perfectly

beautiful that you feel that people might have been making love, and living and dying there....for the last -- I was going to say, thousand years, anyway, six hundred".[8]

Leon Rosenstein has argued that it was the awareness of the self as "historical creature" that inspired the collecting of antiques for their historical associations.[9] Certainly, in the juxtaposition between past and present that runs throughout his correspondence with Dods, Lorimer consciously, and continually, appraised his place in time -- a preoccupation that has been identified as a marked characteristic of the Victorian psyche.[10] On occasion his reflections lapsed into a sentimentality over the past; the experience of an old town, a house furnished with old furniture, led him to ruminate on the virtues of the period evoked, regrettably absent in the present. Predominantly, though, his nostalgia is free of this particular type of moral comment, and is concerned mainly with regret for the passing of older rhythms of life more closely tied to the land. Typical are his early poetical responses to the rooms of Scottish Baronial castles such as Earlshall, Fife: "they have an atmosphere...you find yourself thinking, you don't know why, about everything that is most precious in life and design, fancy that has taken fair

shapes, children's laughter...the ideal life, in the ideal, old traditional 'unhurrying' Scotland".[11]

In Lorimer's emotional attraction to antique furniture was a faith in its ability to provoke reminiscences of the past - not his own remembered past, but a past onto which lost ideals were projected, a past created to compensate for the deficiencies of the present. Yet, inherent in the developed "historical sense" is an ability to project into the future, and this too was embedded in Lorimer's response to antique furniture. The text written with Warrack cast the antique as a source of enrichment through stimulation of the imagination; yet, the argument as developed by Warrack (and demonstrated by Lorimer), was that antique furniture also educated, raised the expectations of the viewer, prompted consideration of successors' appraisal of contemporary design.[12] In fact, it shall be part of the thesis presented here that Lorimer as a furniture designer not only took stock of tradition, but visualised his furniture itself becoming tradition.

In conjunction with its emotive appeal, antique furniture's social connotations were well-utilised by Lorimer. An antique collection reflects the social status of its owners; fine pieces obviously denote

wealth, and, especially if they are inherited, convey ideals of lineage and stability. The establishment of Country Life in 1897, must have reinforced this. Although the magazine at first illustrated few country house interiors, it gradually overcame this hesitancy. Further, the use of photographic illustration rather than lithography allowed its public a more accurate perusal of the possessions of the aristocracy. This is not to argue Country Life photographs objectively portrayed the living arrangements of the owners of these houses; the aesthetic preferences of the photographer, and the impression the owners wished to convey, helped promote an idealised image of the country house interior, and one in which antique furniture played a prominent role.

A number of Lorimer's clients were newly-rich entrepreneurs, with neither family property nor collections. The ability of antiques to communicate the social standing of the owner was almost certainly a factor in Lorimer's purchase of furniture for these clients, and his personal designs for them, after antique furniture. The remainder of this chapter will identify the particular areas of collecting that proved most formative to Lorimer's design. In addition to considering his adaptation of formal qualities, his

manipulation of the social nuances of the chosen styles will be addressed.

EIGHTEENTH-CENTURY FRENCH FURNITURE

> "still think that this Louis XV veneered furniture, when you can get it severe enough...is the finest stuff that's ever been done"[13]
>
> "I'm if possible more of a Gothic man...and less and less an admirer of the rich and *nouveau riche* Louis quinzery filth"[14]

The ambivalence expressed here in Lorimer's attitudes to Louis XV furniture, was inherent, too, in his designs drawing on French eighteenth-century furniture. Although French medieval woodwork afforded occasional inspiration, furniture from the eighteenth century in France, Britain and Holland, provided Lorimer's richest source material. The contemporary orientation of the antiques market towards eighteenth-century design, may certainly be recognised as having fostered this predilection.

In a time of public access in Britain to high-quality examples of Louis XV and Louis XV1 furniture, through the opening of the Jones Collection in 1882, then the Wallace Collection in 1900, it seems inevitable that Lorimer should have appreciated its merits; yet it was perhaps the results of increased

public awareness of French furniture and its ensuing popularity, that led Lorimer to denigrate the French style. Adopted in multifarious situations ranging from the hotel drawing room to the public railway carriage, the style that had been founded on furniture of the highest quality of craftsmanship became a vitiated one, inappropriately employed and exhibiting little knowledge of the principles underpinning the original.

Lorimer's designs after eighteenth-century French furniture may thus be seen as a response both to public taste -- and more particularly, the tastes of his clients who were in many cases antique collectors -- and to the contemporary fashion for reproduction French furniture; his work accommodates the former, often implicitly criticising the latter.

The popularity of French furniture in Scotland, especially following the 1789 Revolution, has been well documented.[15] Collectors such as the Dukes of Hamilton, the Dukes of Buccleuch, the Dukes of Gordon and the Dukes of Sutherland continued to amass French eighteenth-century furniture, through the 1830s.[16] One of the most important collections was assembled by Baron Meyer Amschel de Rothschild in the mid nineteenth century, and was subsequently accommodated at Dalmeny House.[17] Although in Britain there was generally less

interest in buying French furniture during the 1860s, the sales of the 1870s and 1880s witnessed the emergence of "millionaire competition" pitting dynasties such as the Rothschilds against American buyers.[18] The Hamilton Palace Sale of 1882 raised unprecedented prices, serving to further increase the profile of French eighteenth-century furniture.[19]

Lorimer's collecting of French furniture was modest, tending much more towards provincial furniture. The inventory he compiled for Gibliston provides a good, though not comprehensive, record of his household possessions, supplementing information to be gleaned from letters to Dods. The items of French furniture listed by the Gibliston Inventory include Louis XV candlesticks,[20] a Louis XV corner cabinet "a museum piece",[21] and a Louis XV bureau.[22]

Despite Lorimer's restricted collecting in this area, a large body of his furniture designs are adaptations of Louis XV design. For his source material, one must look to the public collections of French art, and to the expansive literature on the subject. The opportunities for British designers to study eighteenth-century French furniture at first hand were greatly enhanced by the opening of the Jones and Wallace Collections. Naturally, these collections

attracted academic and popular attention, fostering literature on the subject of French furniture, which in turn provided illustrative material for the designer.[23] An important source for furniture manufacturers was W.G. Paulson Townsend's Measured Drawings of French Furniture from the Collection in South Kensington Museum, extracts from which were periodically published in trade journals, further disseminating its influence.[24] These drawings were originally prepared for a French firm of furniture makers, for the purpose of reproducing examples from the museum's collection.[25] The drawings were published in Britain in book and portfolio form, the latter for use in schools of design.

Lorimer's use of the multifarious resources available to the designer, such as private and public collections, photographic archives and printed material, may be documented from his sketchbooks, letters to Dods, and the office furniture album. For example, his sketchbooks contain drawings of French woodwork at the Louvre, other museums, and antique dealers.[26] The Dods letters contain a reference to what may be assumed was not an isolated visit to the Wallace Collection.[27] Concurrently, Lorimer was compiling larger format scrapbooks, containing clippings and illustrations from Country Life and other

journals relating to architecture and design.[28] Included, for instance, are illustrations of Louis XV woodwork from Eleanor Rowe's 1897 publication, French Wood Carvings from the National Museums.[29]

This approach is consistent with that of contemporary designers, such as Ernest Gimson, who compiled a collection of photographs of source material such as furniture at the South Kensington Museum.[30] John Kinross, too, culled inspiration from national collections, as evinced by a letter of November 1929 to his son: "the shape of the oak frame of the mirror was taken from a tortoiseshell one in the Wallace Collection, so if you go into Hertford Ho. (Manchester Squ.) you will see it..."[31]

Lorimer's source material and methods align him with contemporary designers, as does his acknowledgment of conventions of propriety. His arrangements in a French idiom were generally conceived for morning rooms and drawing rooms, long perceived as feminine spheres of activity, warranting a "lighter" treatment than appropriate for other rooms. In his years in Britain, Hermann Muthesius had found the furnishing of the drawing room in a French style a pervasive approach.[32]

The most comprehensive, and still intact, of Lorimer's interior schemes in this style, was for the drawing room at Monzie Castle. In terms of furniture and interior design, Monzie was probably the most challenging to date of Lorimer's works, providing him with untrammeled opportunity to execute his developed conception of interior design. This is due to the unusual circumstances of the commission. Although Monzie was owned by Charles M. Makgill Crichton, the estate was rented out.[33] Makgill Crichton commissioned Lorimer to rebuild the castle following the fire in April 1908 which destroyed the interiors, but the provision of furniture was the responsibility of the tenant, Henry J. Scott, a Canadian railway entrepreneur.[34] Following the outbreak of war in 1914, Scott returned to Canada, but was financially unable to have the furnishings shipped to his homeland.

The castle's 1795 addition was refurbished by Lorimer in an eighteenth-century idiom. Situated on the *piano nobile* of this addition, the circuit of principle apartments comprised a billiard room, dining room and large oval drawing room (figs 38-40).

According to what, by this date, had become almost a formula for Lorimer's drawing rooms, the walls were divided into *boiseries* carved by the Edinburgh joinery

specialists Scott Morton and Company (fig. 41).[35] The decorative style is a simplified adaption of the type that remained malleable from the end of the reign of Louis XIV, through the Regency and the reigns of Louis XV and Louis XIV. Comparable panelling was executed for the drawing room at Hill of Tarvit, Fife (figs. 42, 43), and morning rooms at Ardkinglas, Argyll (fig. 44), and Hallyburton, Perthshire (figs. 45, 46).

The Monzie drawing room furniture shares the reductionism of the wall panelling. The suite of seating furniture, executed by Whytock and Reid, refers to Louis XV design, yet Lorimer's interpretation is devoid of the excesses of carved enrichment, or gilding, then popularly associated with this style (cats. 30-35). The fluid, serpentine lines of the *canapé* illustrated in catalogue 31 may be compared to an earlier example, the source of which was a French sofa owned by one of Lorimer's brothers (cat. 36). Without knowledge of the original, though, it is impossible to determine whether the restrained carved ornament on this piece was due to Lorimer's reductionist predilections, or was a feature of the French sofa.

The drawing room cabinet furniture similarly takes French eighteenth-century design as its precedent. The

secretaire bookcases, veneered with tulipwood, were a type frequently employed by Lorimer (cat. 37). There is, at present, a bookcase of this type in the drawing room at Kellie Castle (cat 38). Two comparable bookcases in striped walnut were illustrated by Walter Shaw Sparrow in The Modern Home, and two appear in undated photographs of the drawing room at Lorimer's Edinburgh home, 54 Melville St. (figs. 47, 48).[36] The decorative vocabulary used in this room is similar to that at Monzie, as are details such as the glazed china recess, and the furniture in a Louis XV and Louis XV1 manner, indicating that Lorimer perceived this idiom appropriate to the town house as well as the country house drawing room.

Decorative interest on the secretaire bookcases is derived from the juxtaposition of the geometry of the quartered veneering, a device Lorimer frequently employed, and the more random texture of the marble above the upper drawer. On a visit to Paris in 1899, he had sketched an *armoire* similar in outline to his bookcase design, noting particularly the disposition of the decorative veneer (fig. 49).[37] Other decorative features on Lorimer's bookcases are the mother of pearl keyholes, and the metal drawer pulls representing Cupids, supplied by the Bromsgrove Guild of Applied Arts.[38] Often, the feet of these bookcases terminate

in metal sabots. This restrained composition of material textures was typical of Lorimer's approach, in which ornament is employed selectively, to accent.

Reliance on the juxtaposition of textures in maintaining surface interest, may have been precipitated by Lorimer's lack of facility with colour. Although some very early designs incorporate marquetry panels in varying shades of earth colours, Lorimer's use of colour in furniture design was characteristically unadventurous. None of his designs after French eighteenth-century furniture attempted the orchestration of colour apparent in French work displayed at the South Kensington Museum or Hertford House, or in the high quality reproductions made by contemporary firms such as Gillows of Lancaster.[39] Lorimer's experiments were mainly limited to the addition of marble slabs, as is the case with the bookcases discussed above. However, as pointed out by a Studio critic in 1896, Lorimer's co-ordination of the colours of wood and marble may lack harmony.[40] This was a failing which, as shall be suggested, was to have consequences for the creation of co-ordinated interiors.

The desk (cat. 39), and oval tables (cat. 40 cf. cat. 41), similarly rely on the disposition of veneer

for decorative effect. The severity of the tables' form is mitigated by the decorative herringbone veneer around the drum, and the starred veneer of the table top. In this design, Lorimer creates a visually satisfying play of volumes between the attenuated cabriole legs held in tension by the flat disk of the lower tray, and the drum of the table top.

Lorimer's design in this manner would appear to subvert established conceptions of Louis XV design. The French furniture in public collections in Britain, and consequently the best publicised, was predominantly state or aristocratic furniture. This had been especially true of the French furniture in private Scottish collections such as the Hamilton Collection, with its celebrated connections with the French royal family and Napoleon.[41] Compared to this, Lorimer's furniture designs have an unadorned, even severe quality. But, as Edith Wharton observed in 1897, public knowledge in Britain and America of French eighteenth-century furniture, was typically distorted.[42] Wharton argued that the collections of institutions such as the Garde Meuble, or the Musée des Arts Décoratifs, Paris, demonstrated the comparative simplicity of much French eighteenth-century furniture, in comparison with state examples.[43] Unlike the majority of contemporary writers on French furniture,

she illustrated some examples of fashionable provincial furniture.

Misconceptions surrounding the treatment of French eighteenth-century interiors were equally ubiquitous. The illustrations of interiors appearing in the better-known texts, such as Emilia Dilke's French Furniture and Decoration in the Eighteenth Century, and T. A. Strange's An Historical Guide to French Interiors etc., were limited to monuments such as Versailles, Fontainebleau, and the Hôtel de Soubise.[44] During the second half of the nineteenth century, a large number of French architectural publications focused on these monuments; many of the texts were available for consultation in the National Arts Library, London, as were portfolios of photographs of wood carvings from these buildings.[45] In 1908, Edinburgh architects James A. Arnott and John Wilson, with the assistance of John Kinross, produced The Petit Trianon, Versailles, an ambitious publication illustrated with detailed measured drawings and photographs.[46] The preface indicated that this book was directed towards architects and designers working in the currently popular French styles.

The incidence of British craftsmen incorporating into contemporary buildings reproductions of ornament

from monuments such as Versailles and Fontainebleau, may be elucidated by the fact that British perceptions of French eighteenth-century design were largely shaped by British collections, architectural and popular publications, or visits to French palaces open to the public.[47] Hence Edith Wharton's remark that the smaller French houses of the eighteenth century were far simpler than their modern equivalents in Britain and America.[48] It is unfortunate that although she appealed for a less grandiose approach to interior decorating in a French eighteenth-century manner, apart from a print of a Louis XVI boudoir by Le Bouteux, she did not present authoritative examples of the interior treatment she advocated as a model; her illustrations of interiors are predominantly state rooms from royal palaces.

The reticence of Lorimer's Monzie drawing room may be interpreted as his rejection of an inappropriately opulent mode of decoration for a twentieth-century Scottish country home, as proposed by Wharton. It may also be understood as a comment on contemporary interpretations of Louis XV design in Scotland, a rebuttal of the idiom adopted, for instance, by the Louis XV drawing room advertised in Wylie and Lochhead's 1900 catalogue (fig. 50).[49] This room preserved the spirit of a drawing room by Alexander and

Howell at the 1888 Glasgow Exhibition; the eclecticism of this example, with its potted plants, ersatz marble, rosewood, and pervasive crimson upholstery, readily betrayed its Victorian origins.[50]

The Monzie drawing room rejects the excesses of its Victorian predecessors, yet its assumption of sparsity denies it unity. Although Lorimer's scheme employs some of the decorative vocabulary of French eighteenth-century design, it lacks the cohesion associated with this style.[51] There is an absence of the orchestration of form and colour integral to the precedent, even at its most restrained. An impression of incompleteness is conveyed, partially through the empty wall panels; through his very reference to *rococo*, Lorimer focuses attention on the lack of decorative components, such as tapestries and framed looking glasses, associated with this manner. The accounts prepared for Scott reveal that Lorimer purchased paintings for him, yet it would appear from a photograph of the Monzie drawing room from the Lorimer Office that none were destined for this apartment (fig. 51).[52]

Further, Lorimer draws no clear relationship between the disposition of the wall panels, and the position and shape of the furniture. Neither does he

employ colour as a means of unifying the interior components. The furniture has retained its original striped yellow fabric, while the painted walls remain a uniform pale green. A similarity might be suggested between Lorimer's panelling, and the ungilded fragments of French woodwork then owned by the Museum of Science and Art, Edinburgh (fig. 52), and the Glasgow City Corporation Art Galleries (fig. 53); there is a photograph of one of the latter samples in an office scrapbook.[53] The same reticence underscores both, though in many instances this is a quality the woodwork *attained*, due to its dislocation from its intended setting. If Lorimer was influenced by such work, bought by the South Kensington Museum in 1895 and distributed amongst the National Museums, it is the effect of this work as it appeared in the twentieth, rather than the eighteenth century.[54] Although the components of the interior embody a sophisticated response to French design, the whole is perhaps the less for Lorimer's inability to unite the disparate "fragments" of his arrangement.

Where Lorimer was more successful in creating an integrated interior based on French eighteenth-century design, was at Hill of Tarvit for Frederick Sharp. Although there is little archival information on the Sharp family, it is thought that when Frederick Sharp

commissioned Lorimer to remodel this 1696 building by William Bruce with Victorian additions, he had already compiled the basis of his important collection of antique furniture.[55] This may be substantiated by an extant floor plan dated May 1905, in NMRS, on which items of furniture have been sketched.[56]

It would appear, then, that the interiors at Hill of Tarvit were conceived as display areas for Sharp's collections of French and British furniture, Flemish tapestries, Chinese porcelain and European paintings. Early photographs of the interiors show antique furniture *in situ*; for instance, a photograph of the drawing room appearing in the Architectural Review, 1910, illustrates Sharp's suite of Louis XV1 seating furniture, with gilded frames and tapestry covers (see fig. 42).[57] Another photograph from the Lorimer office, apparently from the same series, gives further indication of this collection (fig. 54).[58]

Christopher Hussey has commented:

> "To Lorimer, a room was not a space to be forced, as it were, into a mould, and turned out complete, but above all a setting for the life and possessions of the inhabitants. Thus it is rarely that we can pick out a room designed by him as a complete entity like the exquisitely wrought interiors of the eighteenth century architects that charm the eye even in measured drawings."[59]

At Hill of Tarvit, Lorimer's restrained approach to French design accommodated, and complemented, Sharp's veneered and gilt furniture. The white-painted pine wall panelling, executed by Scott Morton and Co., was divided into shaped panels, carved with floral sprays, buds, ribbonwork and scrolls, in a manner later to be used at Monzie.

Despite the fact that Lorimer was not responsible for the furnishings at Hill of Tarvit, the drawing room gives more of an impression of "entity" than conveyed by the Monzie room, perhaps because at Hill of Tarvit Lorimer had a framework from which to proceed; Sharp's collection contributes a range of colour and texture not achieved in the later room. The opulence of the Louis XV and Louis XV1 furniture may have been antithetical to Lorimer's relatively severe tastes, yet in this instance his pared-down interpretation of the French manner provides an effective foil to the furniture. Contemporary criticism recognised the relative simplicity of the wall treatment as "quiet and refined".[60] A comparison between the Hill of Tarvit and Monzie drawing rooms might intimate Hussey's analysis of Lorimer as an architect more adept at creating a setting than a comprehensive interior in the manner of, for instance, Mackintosh, or Baillie Scott.

Lorimer's choice of interior style for Sharp's drawing room thus deferred to his client's preferences; what might seem less obvious is why he should consistently choose French eighteenth-century design as a vehicle for expressing his reductionist tendencies. There were, of course, fashionable decorating styles less antithetical to simple tastes. The probable explanation lies in the social nuances of the French drawing room. Clive Aslet has observed that although the decoration of town houses in this manner was pervasive in the early years of the twentieth century, its use in the country held different connotations, adopted as it was by the Prince of Wales' social circle.[61] John Kinross' Manderston, Berwickshire, decorated by Mellier and Co., provides a cogent example of what Aslet terms the "smart" country house, the interior styles intimating the social aspirations of its owners.[62]

Lorimer and his clients, through reference to Louis XV and Louis XV1 design, acquiesce with this convention; the interiors at Hill of Tarvit, for instance, were contrived to portray Sharp as a connoisseur, to enhance his image as country gentleman and aesthete. Yet, in the light of Lorimer's denigration of the style as expressed in the homes of the *nouveau riche*, his ascetic adaption of the French

manner implies a critique of its more extravagant manifestations.

FRENCH PROVINCIAL FURNITURE

It is in character, then, that Lorimer was attracted to French provincial furniture, with its reliance for decorative interest less on applied ornament than on the natural qualities of wood enlivened by carving. The Gibliston Inventory records a number of pieces of this type of furniture, and letters to Dods contain reference to several purchases made during trips to France. For instance, while on honeymoon in Normandy, during the Autumn of 1903, Lorimer and his wife had searched for authentic *armoires* with which to furnish their house in Melville St:

> "we were beginning to despair when at last two days ago we found, in a little dirty hole up back streets four, three were in a sort of hayloft place. One is Louis XIII, two Louis XIV and one the commencement of Louis XV. Beauties all as you will admit one day when you see them; and for these treasures we paid 90 francs each - £3 - 12 each!!..They will be just the making of our house.[63]

The Lorimers' difficulties did not arise from a lack of *armoires* on the market; rather, they were exacting in their quest for "unimproved" examples. The types they most admired were distinguished by "lovely

double framed moulded doors with some shaping about them and good cornices".[64] However, as explained to Dods, it was the practice for dealers to buy such pieces at house sales, then cosmetically enrich them through the application of carving, rendering them saleable at great profit to "the connoisseurs of Europe."[65] Consequently, purists such as the Lorimers had trouble procuring specimens of authentic French provincial furniture before they were remodelled.

Lorimer's appreciation even for unaltered French provincial furniture was highly selective; the pieces that held greatest interest for him were the most restrained, relying on decorative moulding for visual interest, rather than on florid carving. One example may be seen *in situ* in a photograph of the dining room at Melville Street (fig. 55).[66] A number of these *armoires* were photographed in Gibliston, before the sale of furniture in 1982 (fig. 56).

Although purchased in Caen, the *armoires* acquired in 1903 may not have originated from that region of Normandy. Throughout the province, with the exception of Cotentin, the *armoire* was distinguished by a horizontal dividing cross bar.[67] Around Caen, this cross bar was characteristically wide, with an abundantly filled basket carved inside an oval on each

door. Although it is difficult to determine the regional origin of Lorimer's *armoires*, they would appear to be closer to the more sober furniture produced in Lorraine, for example, where the curvilinear moulded panels developed during the reign of Louis XV endured until the third quarter of the nineteenth century.[68]

While Lorimer's preferences towards plainer examples may have been unusual, his liking for French provincial furniture was less so. At the beginning of the twentieth century, the taste for this furniture in Britain was not widely established, but neither was it unknown. The increasing practice among British artists of studying and painting in the provinces, certainly exposed them to regional design; their celebration of local landscape perhaps fostered appreciation for provincial furniture. Lorimer's brother, John Henry, bought "a very jolly old oak *armoire* with delightfully shaped door panels and without any carving" at Beauvais, during a trip to France with Robert in 1899.[69]

Although references to provincial furniture in contemporary British publications on French design are exiguous, there are indications that awareness and appreciation existed. Popular texts such as Emilia

Dilke's French Furniture and Decoration in the Eighteenth Century, and T. A. Strange's An Historical Guide to French Interiors make no mention of provincial design. In early issues of the Connoisseur, attention was naturally focused on the important bequests of the Jones and Wallace Collections; an isolated reference to French provincial design was made in response to a reader's enquiry.[70]

Lorimer's reference to dealers in the correspondence quoted above certainly suggests a taste had been established for this furniture outside France. Writing in 1926, Henri Longnon claimed that French provincial furniture had been gaining increasing popularity in the United States, since the early 1910s.[71] Contemporary widespread demand was met by American decorators who imported authentic examples, and by manufacturers who reproduced designs. There is little evidence this furniture enjoyed equal favour in Britain, yet the fact Lorimer was able to purchase a Normandy *armoire* for Kellie in Perth suggests there was some market.[72] Moreover, Wylie and Lochhead advertised an antique Normandy wardrobe in their catalogue c.1910 which might imply middle class acceptance of the type.[73] The piece advertised is ornately carved, exhibiting the regional characteristics of Normandy furniture that Lorimer eschewed.

It seems probable that Lorimer considered certain types of French regional furniture to share the aesthetics underpinning his own design; for instance, the sparse ornament, the accents of visual interest achieved through moulding, and curvilinear shaped panels may be perceived to be in accord with his own approach. That propriety he recognised as crucial to the interior would thus result from the inclusion of this furniture in rooms to his design: "when you go into a room first it ought to give you a sort of total impression...it all comes back to this old thing simplicity, simplicity, simplicity...".[74]

It is clear from the Gibliston Inventory that French provincial furniture was situated in rooms with very eclectic furnishings. As well as buying provincial furniture for this purpose, there is indication he had reproductions made. In the letter to Dods regarding the *armoires* purchased during his honeymoon, Lorimer contrasted the price of authentic regional *armoires* with the Edinburgh specialist joiner, Nathaniel Grieve's estimate for reproducing the doors, cornice and sides of a simple *armoire* they already owned.[75] With neither back nor hinges, the reproduction would cost them £17. Nevertheless, he must have decided to commence with this project, as the

office furniture album contains a photograph with the pencilled description, "an early work, copy of a Normandy *armoire*, made by Grieve" (fig. 57).

More common than reproductions of specific items, though, are the shaped panels redolent of French provincial furniture that recur through Lorimer's design. These occur on chests of drawers, (see cat. 16), woodwork (fig. 58) and, probably most conspicuously, on a series of display cabinets which adopt the *buffet* type, as well as the vocabulary of provincial furniture (cats. 42-44).

Lorimer's adoption of a French eighteenth-century idiom situated him within the mainstream of early twentieth-century interior design in Britain. And through reference to convention, his interiors and furniture exploited the established social connotations surrounding this style. Yet from within this position, Lorimer effected, in his relative austerity, a criticism of the contemporary proclivity to ostentation. One major way in which he achieved this was through rejecting the reproduction of historic examples -- as with Scottish work -- in favour of experimentation with regional traditions.

DUTCH FURNITURE

Similarly, in taking inspiration from Dutch furniture, Lorimer responded to the contemporary admiration for Dutch work; yet again, his design implies both acceptance of, and departure from, preconceptions surrounding this work. A body of Lorimer's furniture design has, somewhat amorphously, been labelled Dutch in inspiration.[76] In order to relate this to contemporary taste, the nature of this Dutch influence must be properly ascertained.

Lorimer's sketchbooks, and his correspondence with Dods, make clear the strength of his attraction to Dutch design; during trips to the Netherlands, he bought Dutch furniture and artifacts to be included in interior schemes in Scotland. His studies in Holland, particularly at the Rijksmuseum, Amsterdam, and the furniture designs resulting from these studies, provide a cogent example of his method of translating elements from continental design into his own work.

As a Scot, Lorimer's empathy with Holland may be seen as characteristic, given the close commercial, religious and intellectual ties historically linking the two countries.[77] Pertinently, the artistic exchange occurring during the sixteenth and seventeenth

centuries was especially manifest, architecturally, in the ports of east coast Scotland.[78] These artistic links had been more recently reinforced through the work of Scottish painters during the 1860s and 1870s, inspired by the Hague School.[79] Some of these artists travelled to Holland to study, and the activities of discerning dealers such as Craibe Angus and Alexander Reid helped disseminate the taste for contemporary Dutch painting among artists and collectors at home.[80] Concurrently, as suggested by travelogues on the Low Countries, Holland became a popular tourist destination at the end of the nineteenth century.[81]

Lorimer's trips to Holland in the company of William Burrell, who was already collecting the work of the Hague School when he first met Lorimer in 1897, seem to have been especially formative.[82] After a visit to Holland with the Burrell family in 1898, Lorimer wrote to Dods:

> "spent several days (but not half long enough) in the Ryksmuseum, the finest place I have been in next to S[outh] K[ensington], and it has the additional interest of being almost purely Dutch. There is a great range of rooms devoted to furniture, hangings, brasswork, every kind of domestic object, and a.1. in almost every department....I half filled a book throughout the tour with the roughest notes but useful, I think -- then also, I always think it is so useful even to get entwined with a country like Holland -- to know where the stuff is that you really like if I wanted it for something I was working at it is of course nothing to nip

over there for a week and make a B-line for what you want to study."[83]

Indeed, the following year he returned, and the days spent sketching and note-taking in the Rijksmuseum reinforced his opinion of it as "a wonderfully instructive collection of domestic things".[84] Lorimer's sketchbook recording this second trip contains a drawing of part of the balustrade made in 1511 for the Court of Holland in The Hague (fig. 59).[85] The "slow turn" form of the pillar was to become a leitmotif of Lorimer's work. Often surmounted, like the Rijksmuseum example, with a heraldic animal or figure, the slow turn was incorporated into designs for beds, a cradle for the Burrells (cat. 45), a piano (cat. 46), balustrades (fig. 60) and, very strikingly, for the spiral staircase at the Glen, Peeblesshire, executed by Scott Morton and Co. (fig. 61).[86]

Predominantly, the slow turn featured on series of tables for dining rooms, according this furniture with a solidity unequalled by spiral turning (cats. 47-51). Often, the turn is embellished with organic motifs. It would appear that Lorimer's recording of the slow turn at the Rijksmuseum antedates his own use of it. However, this device was a general feature of Northern European woodwork. A portfolio of the Musée des Arts Décoratifs' holdings of woodwork from the Middle Ages

to the Renaissance was among Lorimer's collection of source materials.[87] Items incorporating the slow turn device have been marked for reference. Another source may have been a stone staircase at Rouen, a photograph of which is included in one of Lorimer's scrapbooks (fig. 62).[88] Further, the office material includes a print of Bedford Lemere's photograph of the dining room at Stanmore Hall, Middlesex, 1891, the long dining table having slow-turned legs (fig. 63).[89] Lorimer's adoption of the slow turn is demonstrative of his ability to adapt a feature from a variety of sources; it is a measure of his deftness that the resultant designs are paraphrases rather than pastiches of the originals.

Also included in Lorimer's sketchbook from his 1899 trip to Holland is a drawing of an early eighteenth-century Dutch sofa of walnut, upholstered in *petit point* embroidery (figs. 64, 65).[90] The next year, Lorimer wrote to Dods about a bench inspired by this sofa, that he had designed for a member of the family. He explained, with the aid of a thumbnail sketch:

> "legs and stretchers largely cribbed from some I saw in the Riksmuseum at Amsterdam last year. The point about the thing is the stretchers....you can imagine that these things swung about in the most beautiful spokeshave manner are a.1."[91]

As was Lorimer's practice, this design was reused on several occasions. A pair of the benches was made for Rowallan Castle, Ayrshire, and a version is owned by the National Trust for Scotland at Kellie Castle (cat. 52). There is a working drawing at Whytock and Reid for this latter example, dated September 1910.[92] The arrangement of the heart-shaped stretchers is obviously very similar to the Dutch source, though Lorimer has altered the proportions to allow a more fluid swing. The animal hoofs are commonly found on Dutch furniture from this period, and also on British pieces. This termination was frequently used by Lorimer, yet his inspiration was not confined to such inanimate objects; he recounted to Dods how the feet of his own goat had been the subject of one Sunday morning's concentrated study.[93]

It is interesting that Lorimer should have chosen an eighteenth-century piece of furniture on which to base his bench, at a time when, in Holland, there was far greater interest in Renaissance woodwork. The Rijksmuseum did not begin a serious policy of collecting eighteenth-century furniture until after the Second World War. The sofa, which was acquired by the Rijksmuseum in 1893, may have been added to the

museum's collection on account of its fine quality embroidery.[94]

Yet, Dutch eighteenth-century furniture may be identified as a source for Lorimer's design on many other occasions. For instance, the accentuated concave and convex lines of a marble-topped chest of drawers at Kellie Castle, recall Dutch chests of the early eighteenth century (cat. 53 cf. fig. 66). This chest may be a reproduction of a Dutch work; during 1896 Lorimer bought "a delightful little shaped chest of drawers, cupboards at sides, good and quaint, I think".[95] The thumbnail sketch provided for Dods is of a chest very similar in outline to the Kellie example (fig. 67).

More commonly, though, Lorimer's method was to adapt forms, to transcribe motifs. An eighteenth-century Dutch tea table, seen in Whytock and Reid's showroom, provided the starting point for another of his own designs (cat. 54). His modifications included straightening the legs, and omitting the claw and ball feet.[96]

It had been argued that Dutch furniture design entered a period of stagnation during the eighteenth century, with unimaginative, and not always competent,

reproduction of English and French designs.[97] It is true that Chippendale's Director was widely used by Dutch cabinetmakers; there does not appear to have been any equivalent collection of indigenous designs published.[98] However, eighteenth-century furniture from the Netherlands often has a quite different quality, which resides in distinctive lines, motifs peculiar to that country, and types of ornamentation. Lorimer seems to have recognised this quality, transmuting it in some of his own work. Catalogue 54 may profitably be compared with a Dutch table from the first half of the eighteenth century, now in the Rijksmuseum, Amsterdam (fig. 68). Despite alterations to the leg, Lorimer's table retains some of the springiness at the hip and ankle of the Dutch source, which plays against the ogee profile of the frieze.

A motif linked with Dutch furniture on stylistic grounds is one recurring on Lorimer's chair backs, such as may be identified on an armchair made for the library addition to Glencruitten, Argyll, at which Lorimer was working from 1927 (cat. 55). The barbed twist of the back splat and back frame features on Dutch chairs, again of the eighteenth century.[99] Lorimer may have seen examples in Holland, or in printed sources such as the English edition of Karel Sluyterman's Old Interiors in Holland, which appeared

in 1908.[100] A photograph of the eighteenth-century council chamber in the town hall at Zaandijk demonstrates the Dutch use of this device (fig. 69).

It is in his attraction to eighteenth-century Dutch sources that Lorimer departs from contemporary usage of Dutch themes, which was predominantly orientated towards the work of the sixteenth and seventeenth centuries. The contemporary literature available on Dutch furniture, both in Dutch and English, of course reflected this interest in earlier work, to the exclusion, and sometimes denigration, of eighteenth-century pieces.

Despite the British furniture trade's predilection towards what was touted as Dutch, the furniture historian Esther Singleton was almost alone in publishing in English a study of any length on Dutch furniture. Her Dutch and Flemish Furniture of 1907, focused on the medieval and Renaissance periods, and was dismissive of furniture from the eighteenth century. A book of the same date on collecting English furniture advised its readers regarding eighteenth-century work, "When in doubt about an English chair of the period, one instinctively asks one's self, Is it bad enough to be Dutch?"[101] Karel Sluyterman's Old Interiors in Holland contained many early interiors;

while the Architectural Review suggested these could offer much inspiration to British architects and craftsmen, the eighteenth-century interiors were deemed "much less interesting".[102] Further, Studio magazine devoted a special number in 1913 to historic Dutch architecture, again focussing on the "homely charms" of the seventeenth century, and the picturesque aspects of vernacular interiors.[103]

The Dutch style became a recognisable idiom. In 1899 the Furniture Record attributed the current "predisposition to the Dutch form" to a general satiation with "dissipated" Grecian and Pompeiian styles. The "solid and substantial" Dutch provided a welcome change of fare.[104] The same year the Dutch style was recommended by the Furnisher for a living room, due to its homeliness, comfort and simplicity.[105] Typically, it was a style characterised by its sentimental and unscholarly approach. In 1903 the Furniture Record illustrated a "Dutch Hall", with a shutter imported from Holland, a frieze imitating Elizabethan plasterwork, and "old English" plaited floor matting.[106]

Sir Edward John Poynter's tiled "Dutch Kitchen" for the South Kensington Museum, c. 1866, would seem to have set a precedent for rooms such as the Dutch Coffee

House at the Glasgow International Exhibition, 1888, or Mackintosh's Dutch Kitchen in the Argyle Street Tea Rooms, 1906, complete with raftered ceiling, inglenook, tiled fireplace, and enamelled green Celtic stick back chairs.[107] Lorimer repeatedly used Dutch tiles around his fireplaces, but in this respect his reference may have been to the seventeenth-century Scottish tradition of importing Delft tiles for chimney surrounds (fig. 70).[108]

Lorimer's approach to Dutch sources, then, differed substantially from that of nineteenth-century British architects, in its academicism, and in its proclivity towards the eighteenth century. However, in his emotional response to seventeenth-century Dutch interiors, Lorimer was much closer to contemporary opinion expressed in the Architectural Review 1914, in a discussion of Dutch interior decoration as evinced through genre painting.[109] When Lorimer, talking of his dining room at Melville Street, suggested he "wanted something as reposeful as an old Dutch picture", he referred to a perception of quietude, sobriety, detachment, which was to become common currency, promulgated through publications, such as Old Interiors in Holland, the Studio, and the Architectural Review.[110] The very evocative photographs in Sluyterman's book, in their editing of viewpoint, and

expressive manipulation of light, effectively reinforce this perception (fig. 71).

However, his achievement of this atmosphere was not dependent on the archeological, or fanciful, reconstruction of historic Dutch interiors; one might cite as a foil to his approach Arthur Sanderson's library at Learmonth Terrace, where a painting by Hals was complemented by embossed leather hangings in Dutch seventeenth-century tradition.[111] For Lorimer, the judicious selection of Dutch antiques contributed to the impression of the interior, yet, as with French furniture, these items became part of an eclectic arrangement.

Holland, with its prosperous antiques trade, proved rewarding territory for Lorimer's collecting activities. In one letter to Dods, Lorimer admitted that he had visited over ninety antiques shops with Burrell during a single trip.[112] His purchases from this foray included antique silver from Meppel, tile pictures, a brass candelabra, and a cabinet which he sketched for Dods:

> "a splendid severe thing like a piece of Lethaby at his very best... doors and ends and drawers entirely veneered in a pattern. This veneer cut across the grain - no mouldings, fine colour, oak inside, perfect order, £12 - 10."[113]

In the drawing room at Kellie Castle are two veneered Dutch cabinets of the type described by Lorimer. Lorimer's son, Hew, has confirmed that both cabinets were brought back from Holland by his father (fig. 72).

Again, in importing Dutch furniture, Lorimer was following a Scottish tradition, as discussed in chapter 1 of this thesis. Renier Baarsen has shown that during the nineteenth century, antique Dutch furniture entered Britain in considerable quantity.[114] The practice of reconstructing, embellishing, or adding mountings to furniture dating largely from the seventeenth century, became widespread. Consequently, it was in accordance with Lorimer's preferences that he should have bought Dutch furniture in Holland, bypassing the intermediary of the British dealer. His cabinets are relatively austere examples, in comparison with some of the flamboyant floral marquetry cabinets imported into British country houses during the nineteenth century.[115] Similar preferences directed John Warrack's collecting of Dutch cabinets. To the exhibition he organised with Lorimer in 1917, he lent an oak and ebony cabinet from the Zuiderzee, and a cabinet on a stand with spiral legs, dated c. 1640, of which the catalogue entry read: "Cabinets of this simple form were often sent to the east to be

lacquered. This example shows the beauty of the natural material without such enrichment".[116]

Unlike his experience with French furniture, though, Lorimer did not turn to Dutch regional furniture as a panacea for ornamental excess. The Gibliston Inventory does indicate that, amongst items of Dutch furniture such as paintings and corner chairs, Lorimer owned a painted *Hindeloopen* table, perhaps purchased during a tour of the northern provinces of Holland in 1901.[117] During the eighteenth century, a tradition of brightly painted vernacular furniture had become established in the district of Hindeloopen, and there is some evidence this furniture found popularity with European collectors in the early twentieth century; a Dutch text of 1909 mentions that furniture from the northern provinces was generally quite well-known abroad, and an English book on furniture collecting states, "A few years ago when some demand set in for old Dutch painted furniture, the dealers bought up the old sleighs, and snow chairs which had good painted work, and made them up into cabinets."[118] The Studio Special Number on Holland included drawings of the *Hindeloopen* Room at the Frisian Museum in Leeuwarden, and this room also appeared in Sluyterman's Old Interiors in Holland (fig. 73). Despite Lorimer's interest in this furniture, it was never a source for

his design, almost certainly due to its pronounced "folk" qualities inimical to his interior arrangements.

In the last year of his life, Lorimer wrote a short article for the Times on an exhibition of Dutch seventeenth century paintings.[119] Describing himself as "one who has spent many days of enchantment during the last 30 years studying the architecture of Dutch towns and the contents of their museums", his emphasis was on the atmosphere instilled in these paintings. It was something of this atmosphere, suggested previously as one of visual and emotional repose, that Lorimer attempted to communicate through his interiors; and this was to be captured not by means of historic reproduction, but through his reductionist tendencies, well-proportioned arrangements, and lucid composition of antiques and contemporary furniture.

EIGHTEENTH-CENTURY BRITISH FURNITURE

Hervé Aaron has compared Lorimer's search "for a new application of familiar forms" to Philip Johnson's invocation of a Chippendale pediment on top of his AT+T building.[120] This analogy though, assumes intentions on the part of Lorimer that would be difficult to justify. Although possessor of a wry sense of humour, as evinced by the Dods correspondence, Lorimer was

hardly an ironist of Johnson's calibre. Johnson explained his AT+T building in terms of a re-establishment of interesting eras in architectural history, the broken pediment a humorous aberration distinguishing the building against New York's skyline.[121] Lorimer's work in an eighteenth-century manner -- a manner that had already been re-established as a viable architectural and decorating style -- was more deferential than defiant, quite dissimilar in motivation to Johnson's provocation of the viewer's comparison between the AT+T building and surrounding skyscrapers. A desire "to go against the grain", as expressed by Johnson, must be rejected as an impetus behind Lorimer's appeal to British eighteenth-century design.[122]

Aaron's analogy is heuristic though, in provoking comparison of Johnson and Lorimer; the *contrast* between iconoclast and creative conservative aids interpretation of Lorimer's approach to eighteenth-century sources. Where Johnson had to convince a sceptical public that his building was "a symbol for our time", Lorimer's public already appreciated the symbolic propriety of his furniture -- propriety being a dominant theme of Lorimer's work, particularly in early and mid eighteenth-century British styles.

According to Hussey, Lorimer first became aware of the attractions of Queen Anne furniture in Bodley's office, in the early 1890s.[123] Lorimer's interest in British eighteenth-century forms at this time, and his continuing allegiance to these period styles well into the 1920s, may be aligned with widespread contemporary taste. Clive Wainwright has documented a moderate interest in the work of Chippendale and his contemporaries as early as the 1830s.[124] Enthusiasm was desultory until the revaluation of British eighteenth-century furniture during the Arts and Crafts period, which elevated it in the public consciousness to the apotheosis of elegant domesticity.[125] The propriety of eighteenth-century designs to the British house later struck Muthesius, who highly praised the return to this tradition, remarking that middle class homes were predominantly furnished with reproduction eighteenth-century pieces.[126]

Lorimer's collection included British eighteenth-century furniture and artifacts, the purchase of which is documented through the Dods correspondence; his sketches and notes reflect the array of this furniture held by antique dealers. Institutional collecting developed beside private acquisition, though at a slower pace; in the early years of the twentieth century, the Victoria and Albert Museum demonstrated

greater commitment to its French accessions.[127] Yet as W. H. Hackett's survey of the museum's holdings in 1902 indicates, the museum had the basis of a collection of Queen Anne and Georgian furniture, even if this conveyed little sense of the evolution of British furniture during the century.[128] Although the first period room to be installed was French (the Hôtel Serilly boudoir, bought in 1869),[129] the pine-panelled Hatton Garden room, dating from around 1730, was acquired by the museum in 1912.[130] Lorimer's scrapbooks include reproductions of this room and other examples of British eighteenth-century woodwork owned by the museum.[131] Contemporaneously, the old Ironmongers' Almshouses on Kingsland Road, Shoreditch, were converted into the Geffrye Museum, which opened to the public in 1914.[132] The eight galleries in which British furniture was chronologically displayed housed numerous fine eighteenth-century structural details, items of furniture, and a deal-panelled room, c. 1705 salvaged from Bradmore House, Hammersmith.

Literature on British eighteenth-century furniture burgeoned in these years, bolstered by the researches of Percy Macquoid, Margaret Jourdain and Herbert Cescinsky.[133] Country Life played a significant role in the promotion of such scholarship, through publication and funding.[134] Again, Lorimer's furniture

album and scrapbooks contain many clippings from this source, as well as from Connoisseur and illustrated texts.

Lorimer fully utilised the multifarious resources provided by dealers, museums and publications. Savage has quoted from a letter to Dods in which Lorimer described an English lacquer dressing glass he had recently bought from a London dealer.[135] On finding a loose pillar, he decided to return the dressing glass, after extricating a design of his own -- a synthesis of the antique stand and a glass from a previous effort. He then took this design to Whytock and Reid to discuss its execution. Throughout his repertoire are dressing glasses of this early eighteenth-century type, probably derived from similar experimentation (cats. 56, 57).

In the same letter he reminded his friend of a table he had admired in an Edinburgh antique shop:

> "Think I'll have that awfully quaint table that Adams allowed me to draw done next. Think I told you of it at the time a real 'Queen Anne' tea table with a 'well' for keeping the tea cups, tea etc."

In one of John Matthew's notebooks is a sketch dated 28-10-1897, of a Spanish mahogany split-top table drawn at Adams, Queensferry St. (fig. 74).[136] This sketch would seem to correspond with a detailed measured drawing from the Lorimer Office, realised in the tea

table illustrated in catalogue 58. This conjecture, if correct, demonstrates Lorimer's preferred approach of adapting traditional designs, rather than purchasing badly-made antique furniture:

> "I'm going to go in more for this idea of having things made. The old things are often abominably badly finished, and surely it is far better to take a fine model and do your own 'comments' on it and then you have a sound sweet smelling thing fit to last for a few hundred years with careful usage."[137]

The measured drawing for the tea table is unusual in that few drawings from the Lorimer office worked to this degree of completion have survived; more common are the rough sketches in Lorimer's notebooks and among the office papers.[138] Another of Lorimer's practices was simply to borrow items from dealers to take to his craftsmen, as described in a letter to Dods the following year:

> "Isaacs had a lovely set of very simple Chippendale chairs, delightfully rubbed and used this pattern on the back [sketch] -- however £5 - 10 each -- they have the () brothers to them in the library at Raith and I'm going to get the loan of one and get Whytocks to copy it for about 40/-."[139]

According to the furniture album, a chair bought by Lorimer had inspired the design of a series of chairs in an early eighteenth-century manner, with cabriole legs and solid back splat (cat. 59).

Also conveyed by this source is the impact on furniture design of the proliferation of readily-available photographic images. The authorities of the South Kensington Museum had long recognised the pedagogical value of this resource. In 1856 a Department of Photography was established, which embarked on the ambitious, and invaluable, scheme of photographing art objects at South Kensington, as well as those belonging to other museums and private collectors.[140] These reproductions were made available to art schools and to the general public. The National Art Library too, held collections of photographs and portfolios, the scope of which, encompassing British, European, Russian, Oriental, Asian and Egyptian art, is reflected in, and likely encouraged, the eclecticism of late Victorian and Edwardian furniture design. Lorimer's furniture album is almost diagrammatic of the approach propounded by this institution, with photographs of antique furniture interspersed with photographs of his own designs; a Queen Anne bureau bookcase compares neatly with Lorimer's version (cat. 60), a corner chair with his adaptation (cat. 61 cf. 62), a tilt-top table with his own series (cat. 63).

Recurrently, Lorimer's British eighteenth-century manner was the style selected for the dining room, demonstrating his allegiance to established traditions

of thematic furnishing.[141] The white-painted African mahogany dining room at Hill of Tarvit, with its classicising vocabulary of fluted pilasters, shells, swags, egg and dart and laurel leaf moulding, was apparently designed as a setting for Sharp's mahogany and rosewood Georgian furniture (fig. 75).[142] At present, no inventory of Sharp's collection at the time of Lorimer's involvement with the house has been uncovered; however, a photograph appearing in Nicoll's Domestic Architecture in Scotland shows the Chippendale Harlequin chairs *in situ* by 1908 (fig. 76).

It is pertinent to note that many of Lorimer's major clients were, like Sharp, collectors of British eighteenth-century furniture. James Ivory's collection may have inspired Lorimer's design of interiors at Laverockdale, Colinton, a large Baronial Revival house built from 1912. In 1917, Ivory contributed many examples of Queen Anne and Chippendale furniture to the antiques exhibition at the New Gallery,[143] and by 1919, when Laverockdale was featured in Weaver's Small Country Houses of Today, part of Ivory's collection appeared in photographs.[144] R. W. R. Mackenzie and John Holms also lent British eighteenth-century furniture to the 1917 exhibition, the latter having compiled a substantial and important collection of Georgian furniture by the time of his death in 1938.[145]

For the dining room at Monzie however, Lorimer was required to design both interior and furniture. As at Hill of Tarvit, the woodwork was executed by Scott Morton and Co., and employed a similar Georgian vocabulary (figs. 77, 78).[146] The marble chimneypiece, which survived the fire with the drawing room chimneypiece, would seem to have suggested motifs for the wall treatment and ceiling plasterwork.[147] The furniture, for which some working drawings survive, comprises a Spanish mahogany carving table (cat. 64) and matching sideboard (cat. 65), on square tapering fluted legs, eighteen Spanish mahogany "Holyrood" pattern chairs with solid back splats,[148] and an oval dining table.

Other furniture in the eighteenth-century addition to Monzie refers to eighteenth-century design, such as the marble-topped hall table on cabriole legs (cat. 66)., and the octagonal card table on tapering legs carved with harebells (cat. 67). As a whole, this stylistic group at Monzie is illustrative of the breadth of Lorimer's sources, selected from throughout the century (see cats. 68-70, figs. 79, 80, for further examples).

Lorimer's revival of eighteenth-century forms takes its place within the context of the Georgian Revival in Britain, propagated, for example, by Guy Dawber, Ernest Newton, and Edwin Lutyens; the impulse behind Lorimer's work in this manner must be assessed with reference to the factors contributing to the Georgian Revival in architecture and design. Peter Inskip has ascribed Lutyens' increasing preference for eighteenth-century furnishing styles to a reactionary refuge in tradition, during a time of rapid sociological change.[149] Checking the myth of the Edwardian "golden afternoon", J. B. Priestley has been concerned to enumerate the inherent anxiety of the period, fostered by the undermining of traditional ways of life and standards of morality.[150] Significantly, he ascribed this apprehension to the middle as well as the upper classes.[151] The popularity of eighteenth-century reproduction furniture among the former, noted by Muthesius, may then be explained by Inskip's correlation between perceived threat to traditional order, and resort to Georgian styles.

The reasons behind the choice of the eighteenth century, however, have not received adequate discussion. The concept that eighteenth-century furniture embodied the acme of the British tradition recurred among early twentieth-century critics. In

1893 Blomfield had argued the validity of a linear, cumulative tradition of design, running through the eighteenth century, but fragmenting into the "labyrinth" of nineteenth-century design.[152] Macquoid claimed British furniture of the eighteenth century held "a unique and unassailable position in the history of European furniture",[153] while Cescinsky lauded it the "decorative zenith of English furniture design and production".[154] According to this linear concept of progress then, the arts of the eighteenth century were cogently symbolic of heritage and achievement.

The countenancing of this cultural tradition would seem to have increased in urgency towards the outbreak of the First World War. In his autobiography, Edgar Jepson made the wry comment on tradition as sustenance in a time of hostilities: "The Edwardian age had come to a sudden, painful and unexpected end. There was no point in trying to dally in it, and at once I became a Neo-Georgian."[155] The symbolic importance of the eighteenth century to Britain during wartime was examined by William Paton Kerr in an address to the English Association in 1916.[156] The patriotic cause could be served by fashioning the eighteenth century as an age exemplary of British military prestige, but more important for Kerr was the example of the period as a time of confidence and revival of artistic energies,

accomplished within the framework of tradition and convention.[157] In common with Blomfield, Kerr saw the eighteenth century as the last period in which the "English tradition" had been cultivated.[158]

Moreover, in wartime there was a nostalgia for what was perceived as the order and rationality of eighteenth-century society. The president of the English Association, George Saintsbury, published in 1916 a critical study of eighteenth-century writing, tellingly entitled The Peace of the Augustans: A Survey of Eighteenth-Century Literature as a Place of Rest and Refreshment.[159] Although Lorimer had of course experimented with eighteenth-century forms from early career, it seems beyond coincidence that the eighteenth century should have exerted a predominant influence on three of his major war-time commissions, Balmanno, Midfield, and Marchmont.

Balmanno, for which detailed furnishing accounts survive, warrants special discussion in the next chapter of this thesis. Midfield House, Lasswade, Midlothian was, like Monzie, an eighteenth-century building that Lorimer was commissioned to reconstruct after a fire.[160] The interior woodwork and plasterwork were treated in an early eighteenth-century manner.[161] Hussey counted Midfield among Lorimer's "top to

bottom" furnishing commissions.[162] In the Whytock and Reid daybooks and woodbooks there are numerous records of furniture provided for the client, James A. Hood.[163] Although many items duplicated designs supplied by Lorimer for other commissions, working drawings suggest some of the designs originated with the Whytock and Reid drawing staff, rather than with Lorimer. For instance, an octagonal hall table with marble top and bracket supports, illustrated by Savage, is unlike any of Lorimer's other designs.[164] Other items are described as being in the more flamboyant "Irish Chippendale" manner.[165]

It is likely the furniture for Marchmont, Berwickshire, resulted from a similar collaboration between Lorimer and Whytock and Reid's own designers. That the castle was restored during wartime may lend particular relevance to the appeal to the "British Tradition", yet it is at Marchmont, perhaps to a greater extent than at any other commission, that Lorimer accommodated his style to that of the house.

Marchmont had been purchased in 1913 by Robert McEwen, a minister's son who had trained as a lawyer.[166] The house was acknowledged as one of Scotland's important historical buildings, then believed to represent the work of William Adam.[167]

When the second Earl of Marchmont decided to rebuild the family home, Redbraes, Adam was consulted, yet the new house was eventually built by Thomas Gibson during the 1750s, under the direction of the third Earl.[168] The virtuoso plasterwork, which at times approaches the *rococo*, was begun in 1753 by Thomas Clayton, assisted by Samuel Bryson, William Cunningham and Thomas Blacknell. Lorimer's objective in the remodelling and furnishing of Marchmont, was to acquiesce with, and enhance, the remnants of this scheme.

The decoration of the saloon and the drawing room was the fullest expression of the character of the eighteenth-century scheme.[169] The salient points of Lorimer's interior decoration at Marchmont are distilled from these rooms. The theme of trophy which dominated the saloon was reworked for the walls of the new staircase, where the trophies modelled by Thomas Beattie referred to Robert McEwen's interest in music and sport.[170] Scale drawings for this staircase refer to the enrichment of panels with egg and dart moulding, "as in old hall".[171] However, in accordance with his established approach, Lorimer eschewed direct imitation of Georgian work; as Savage has observed, the richly carved woodwork of the music room for instance, culminating in the organ surmounted by figures and bountiful swags, departed from the manner of the

original interiors.[172] His aversion to the "tedious paraphernalia" of classicism, to sterile adherence to the architectural primer, was later bluffly expressed in a letter to the Times:

> "what every thoughtful man wants to do is to forget about these so-called styles, to get back to sane, straight-forward, logical building, and to avoid copybook rubbish in the way of ornament, relying for the effect on proportion and light and shade, with "fitness for purpose" the slogan every time. If there is anything in the way of carved detail introduced let it be not swags and sheep's' heads, but some piece of real enjoyment, an invention, an artist's work."[173]

The furniture designed for Marchmont communicates this theory. The majority was eighteenth century in inspiration, and much was executed in mahogany (see appendix 1). Where the proportions were heavy, as with the dining room furniture, propriety was sustained by the scale and decoration of the setting (cat. 71). Many items were relatively plain, with minimal carved ornament, conceived perhaps as a foil to the flamboyancy of some of the interiors (cats. 72-6, fig. 81). That individual pieces were conceived for specific rooms is evinced by a series of plans from the Lorimer Office, indicating the position of furniture (fig. 82). These would indicate that despite the heavy concentration on eighteenth-century forms, the Marchmont programme amalgamated elements from prior

commissions such as Rowallan, Monzie, Kellie, Melville St.[174]

Conversely, a substantial body of furniture was quite distinct from Lorimer's repertoire to date. This included wardrobes with elaborate gilt fittings and "Chinese Chippendale" frets, a dressing glass with a frame of tortoiseshell on a gold ground, an ebonised and parcel gilt serpentine dressing table, and ebonised "Chinese Chippendale" chairs.[175] A suite of this type of furniture was provided for Mrs McEwen's bedroom, the most imposing item being the ebonised and parcel gilt four poster bedstead.176 Following tradition, this bed is treated as a conspicuously valuable household item, with gilded carving, damask hangings and a McEwen monogram woven into the back cloth.

It is pertinent that Country Life had recently featured historical Scottish interiors at Melville House and Pollok House.[177] The remodelled interiors of Marchmont may be seen as deliberately evocative of such settings, displaying lacquer and gilt cabinets and Chippendale suites. A prototype for Mrs McEwen's modern bed may be recognised in Melville's state bed, with its red velvet and white silk damask coverlet, worked with the first Earl of Melville's initials.

While part of the original furnishings was retained at Melville House, at Marchmont the modern furniture *recalled* the splendour of the first Earl's household possessions. A diarist's account from 1698, of the opulent furnishings in the Earl's Holyrood apartment (which, according to Weaver, were probably moved to Redbraes then Marchmont), had been quoted in Margaret Warrender's Marchmont and the Humes of Polwarth in 1894: "The bed of state is very fine, the curtaines of damask, blue and white and lined with green satin and orange fringes...There are also two cabinets, two tables, two large glasses and stands, all finely Japand."[178]

At Marchmont in 1913, Lorimer, working with McEwen and the designers at Whytock and Reid, inherited a house of acknowledged historical importance and proceeded to furnish it in a manner calculated to reinforce its place in the tradition of houses such as Melville and Pollok. The success of their enterprise is demonstrated by Country Life's review of Marchmont's modern interiors, in which these are fashioned, like historical interiors, as cogently symbolic of nationhood.

ITALIAN FURNITURE

Lorimer's choice of Italian sources was, again, fostered by the practice of antique collecting. The institution of the Grand Tour had of course resulted in Italian antiques entering Scottish collections from the eighteenth century.[179] Italy had remained the chosen tour destination for nineteenth-century architects, including Rowand Anderson, John Kinross and Charles Rennie Mackintosh. The inspiration gleaned from such visits became manifest in ensuing designs.[180]

During the early part of his career, Lorimer travelled more frequently within Northern Europe, his resultant furniture designs conveying this northerly bias. During the 1920s, though, he developed a proclivity to Italian furniture, stimulated by his travel within Italy with the United Kingdom War Graves Commission.[181] His personal sketchbooks from these tours document visits to national and private collections, and innumerable forays through antique shop districts, affirming of Italy as a whole Henry James' comment of Venice: "What is the whole place but a curiosity-shop, and what are you here for yourself but to pick up odds and ends?"[182]

While in Vicenza in 1923, Lorimer had sketched an oval table with cross stretchers (fig. 83).[183] A table to this design is presently owned by the Lorimer family, and is likely the oval Scotch walnut table of "Vicenza pattern" listed in the billiard room in the Gibliston Inventory (cat. 77).[184] The pattern of this item was repeated; a working drawing at Whytock and Reid indicates that the table was provided for James Morton's house, Tuethur, as well as for Gibliston.[185] Whytock and Reid's daybooks document that an oak table of "Vicenza pattern" was bought by Lorimer in 1924, for use at Gibliston.[186]

Some of Lorimer's clients were collectors of Italian antiques, affording him the opportunity of studying Italian work, and accommodating it in appropriate settings. The earliest commission of this nature was Ardkinglas, the Argyll estate Sir Andrew Noble bought in 1905.[187] A journal started by a member of the Noble family on October 20, 1908, six months after the house was first occupied, indicates that a considerable collection of Italian furniture and decorative objects was bought for the house during 1907.[188] The sources were largely dealers in Rome, Florence and Sienna, and purchases included marble-topped furniture, much inlaid work, textiles, and

paintings by Italian artists. The writer makes clear that advice was frequently sought from Italians.

Italian work also provided inspiration for modern furniture. The Ardkinglas estate joiners made six chairs copied from old Venetian examples.[189] A Florentine craftsman, Carlo Scarselli, was commissioned to make inlaid doors for the dining room, modelled on work at the Sacristy of Santa Croce.[190] It would appear, however, that these doors proved unsatisfactory in the room as executed by Scott Morton and Co.;[191] after Andrew Noble's death, John Noble wrote to Lorimer:

> "You will doubtless remember the Italian doors in the Dining Room at Ardkinglas. My wife and I have been spending a few days there and have been unimpressed with the lack of harmony with the rest of the room. Did you design doors for this room? and is it possible to get any such work carried out nowadays?"[192]

Given the tastes of the castle's owners, it is probable that Lorimer designed the interiors at Ardkinglas as a setting for their nascent collection. The floor plan suggests the disposition of a Renaissance *palazzo*, with the main rooms situated on the *piano nobile*, grouped round an open courtyard. An external staircase leads down from a *loggia* on this floor, to the gardens. Although the individual rooms

are decorated in various styles, the upper hall and corridors are strongly suggestive of Italian Renaissance architecture (fig. 84). The large, well-lit hall, divided by stone arcading, has a sense of spaciousness augmented by the *loggia* reached through a glass door (fig. 85). The scheme is dependent on the scale and massing of the stonework, enlivened by devices such as blind arches, and niches with carved shells (fig. 86). The plaster ceiling of the saloon is the most robustly Baroque of Lorimer's ceiling designs, perhaps in deference to the Nobles' furnishings (figs. 87, 88).

The pronouncedly Italianate character of parts of Ardkinglas is unique in Lorimer's *oeuvre*; it may only be speculated what he might have achieved if a contemporary commission for Sir Thomas Carmichael, "perhaps the leading Italophile in Edinburgh", had been completed.[193] Carmichael, owner of Hailes Quarry, and an influential critic and collector, had approached Lorimer to design a mansion for him in Peeblesshire.[194] Although plans were drawn up for the exterior, the house was never built, owing to Carmichael's financial difficulties.

Carmichael had earlier paid prolonged visits to Italy, gleaning inspiration for his own woodwork

designs.[195] He had employed a craftsman from Florence, Scarselli (perhaps the same woodworker commissioned by the Nobles), to execute his designs for bookcases and cabinets, for incorporation into the Carmichael family home at Castlecraig, Peeblesshire.[196] The Carmichaels also had Italian decorative arts copied for their home.[197] After staying there as a house guest in 1900, Phoebe Traquair described the house as embued with the "atmosphere of Tuscany", furnished with "the very best of Italian art in pictures, missals, marbles, iron and church things, beds hung with Florentine embroideries (for one to sleep in)".[198]

In 1902 Carmichael was forced to sell the bulk of his antiques, but started to collect again soon afterwards, and maintained close links with the Scottish art world.[199] The loss of the commission for Carmichael's mansion above Skirling village was one of the larger misfortunes in Lorimer's career, comparable with the loss of Burrell as a client after an irreconcilable quarrel, or John Holms' financial inability to see the completion of Formakin.

At Ardkinglas, Lorimer was given little opportunity to design modern furniture, and the few items he did supply were not dependent on Italian furniture design. The largest items were an oak table

on "slow turn" legs, and a mahogany pedestal table for Sir Andrew's study.[200] Glencruitten, Argyll, provided Lorimer with a quite different challenge, requiring him to completely furnish the library addition he had designed for Alexander Mackay in 1927. The style he chose was one based on furniture he had recently studied in Italy, although there seems to have been no ostensible reason for this choice; Glencruitten was a mid nineteenth-century Baronial Revival building, and there was no collection of Italian antiques to accommodate.

The Italian furniture Lorimer recorded in his sketchbooks during the 1920s clearly informed the Glencruitten suite (figs. 89-91 cf. cats. 78-83). Yet, where his "Vicenza pattern" table was a reproduction of the Italian model, the Glencruitten designs were freer in approach, being a distillation of Italian source material. It should be noted that the flamboyantly-curvilinear supports, sketched by Lorimer in the mid 1920s and used on several Glencruitten tables, are comparable to those of the "Lindisfarne design", employed at Balmanno during the war (cat. 84).[201] The origins of this pattern are elucidated in a letter of October 1924, sent by Whytock and Reid to James Morton.[202] Among the information on furniture provided for Tuethur, is the explanation that the design,

although based on an item of furniture at Lindisfarne, was of Italian origin.

Lorimer's manipulation of Italianate forms, to which he was directly and indirectly exposed over a period of time, may thus be compared to his development of the "slow turn" motif. The Glencruitten suite marks the zenith of his experiments in this manner, in its consistency and cohesion; however, this Italian influence informs many other items unconnected to this commission, and is almost exclusively manifest in tables (cats. 85-88).

Generally these designs are characterised by massivity of proportion and sculptural boldness, perhaps the most pronounced qualities absorbed by Lorimer from Italian Renaissance furniture. Structure is emphasised through use of keyed mortice and tenon joints, an enlivening decorative device. Despite the complicated forms, a sense of rationality is retained through the visible intersection of planes. To a far greater extent than the earlier Lindisfarne designs, the Glencruitten suite depends for effect on a play of rounded volumes. Tactility is enhanced by the scooping out of surfaces, a practice that also serves to heighten the play of light and shadow. The selection of strongly-figured woods, and the addition of burr

veneers and crossbanding, increase the textural appeal of this furniture. These qualities are translated to other members of the suite, less directly related to Italian furniture, such as a large hexagonal show table, and a stool suggesting Oriental influence (cats. 89, 90).

Lorimer's concentration on volume in furniture derived from Italian sources contrasts radically with the Italian manner of late Victorian Scottish furniture designers such as Small. In many designs for modern furniture, ostensible Italian influence is exhibited through surface enrichment (fig. 92). By the early twentieth century, the taste for Italian-style furniture in Britain seems to have become quite satiated, partially through decades of effete reproduction. Writing on the Italian Exhibition at Earl's Court in 1904, Frederick Litchfield decried the type of poorly-constructed, over-carved parodies of Renaissance design, which had vilified the reputation of Italian furniture.[203]

With his Italian, French and Dutch idioms then, Lorimer may be seen as working within established, and often enervated, furnishing traditions; his interpretation, though, overturns expectations as to the nature of these styles. Accommodating the antiques

collections of clients, his furniture and interior design nevertheless undermines contemporary assumptions, in questioning the form modern adaptation should take. Ostentation is exchanged for asceticism, homeliness for elegance, floridity for tactility.

[1] Stefan Muthesius has discussed the history of this activity in "Aspects of the Authentic Antique," 231-254; see also Gerald Reitlinger, The Economics of Taste: The Rise and Fall of the Objets d'Art Market since 1750 (New York: Holt, Rinehart and Winston, 1963).

[2] The Connoisseur, established in 1901, was the first British journal to address itself to the broad, middle class collecting public, although the Architectural Review occasionally included a supplement, "The Collector", which first appeared in vol. 5 (Dec. 1898 - May 1899). The growth in literature on furniture history in the early 1900s must have served the collecting public, yet concurrently a literature specifically devoted to collecting began to emerge.

[3] Lorimer expressed his delight in the immediately perceived qualities of line, material texture, etc., to Dods throughout their correspondence.

[4] "An Exhibition of Antique Furniture and Tapestry," Architectural Review 41 (Jan. - June 1917): 105.

[5] Robert Lorimer and John Warrack, A Catalogue of a Loan Collection of Antique Furniture, Medieval Tapestries, and Allied Domestic Arts, Also of Lace and Drawings (Edinburgh: New Gallery, 27 Feb. - 22 March 1917) 3, NGS, DEA/NEW.

[6] Robert Lorimer and Warrack 3.

[7] Warrack, "The Romance of Antique Furniture," lecture delivered at the New Gallery, Edinburgh, 12-3-1917, printed text, 13, SM.

[8] Robert Lorimer, letter to Dods, 22-11-1897; quoted in Savage, Lorimer and the Edinburgh Craft Designers 25.

[9] Leon Rosenstein, "The Aesthetic of the Antique," Journal of Aesthetics and Art Criticism 45 (1986-1987): 400. Rosenstein traces this historical self-awareness to the thinking of Vico, Winklemann, Lessing and Rousseau in the eighteenth century, reinforced by Hegel in the early nineteenth century. Joseph Alsop has also identified the historical sense as a prerequisite to art collecting in The Rare Art Traditions: The History of Art Collecting and its Related Phenomena wherever these have Occurred (New York: Harper and Row, 1982) 468.

10 The Victorian concern, mounting at times to obsession, with the temporal process, has been examined by Jerome Hamilton Buckley, The Triumph of Time: A Study of the Victorian Concepts of Time, History, Progress and Decadence (Cambridge MA: The Belknap Press of Harvard University Press, 1966); see also Raymond Chapman, The Sense of the Past in Victorian Literature (New York: St. Martin's Press, 1986).

11 Robert Lorimer, letter to Dods, 26-11-1896; quoted in Savage, Lorimer and the Edinburgh Craft Designers 20.

12 . Warrack, "Romance," 13.

13 Robert Lorimer, letter to Dods, undated fragment.

14 Robert Lorimer, letter to Dods, 21-9-1900. This comment was made in reference to John Kinross' preferences.

15 See French Connections: Scotland and the Arts of France (Edinburgh: H.M.S.O., 1985) 71.

16 French Connections 71-97.

17 French Connections 99.

18 Reitlinger 134, 141.

19 Reitlinger 13, 136.

20 Robert Lorimer, Gibliston Inventory 4, 8.

21 Robert Lorimer, Gibliston Inventory 5.

22 Robert Lorimer, Gibliston Inventory 9.

23 Among the burgeoning literature published in Britain on French furniture were Emilia Dilke's French Furniture and Decoration in the Eighteenth Century (London: George Bell and Sons, 1901); Esther Singleton, French and English Furniture: Distinctive Styles and Periods Described and Illustrated (New York: McClure, Phillips, 1908); T.A. Strange, An Historical Guide to French Interiors, Furniture, Decoration, Woodwork and Allied Arts, During the Last Half of the Seventeenth Century, the Whole of the Eighteenth and the Earlier Part of the Nineteenth (London: published by the author, [1903]). The Connoisseur, as well as documenting sales of French pieces, regularly published

historical surveys of French furniture, often accompanied by illustrations.

24 W.G. Paulson Townsend, Measured Drawings of French Furniture from the Collection in South Kensington Museum (London, 1897-99). Extracts appeared, for example, in the Furniture Record 9 (July - Dec. 1903): 65; the Furniture Record 19 (July - Dec. 1908): 496-7.

25 Furnisher 1 (1899): 124-5.

26 Robert Lorimer, sketchbook 59, from visit to France, May 1894, NMRS (Lorimer Collection). Details from the Louvre include parquet flooring, a chimneypiece, and part of a cabinet.

27 Robert Lorimer, letter to Dods, 13-5-1901.

28 Lorimer Office, scrapbooks, SM. Alan Reiach, who joined the office in 1928, observed of Lorimer, "He was always pasting things down into books -- if he had a rainy day at home that was his pastime, to make scrapbooks". "Alan Reiach Reminiscences," 5-3-1991, recorded by Jane Thomas, typescript in file Index -- Architects, under "Lorimer", NMRS.

29 Eleanor Rowe, French Wood Carvings from the National Museums 3 vols. (London, 1896-7). NAL.

30 Mary Greensted, Gimson and the Barnsleys: "Wonderful Furniture of a Commonplace Kind" (Stroud: Alan Sutton Publishing Ltd., 1991) 64.

31 John Kinross, letter to John Blythe Kinross, 13-11-1929. I am grateful to Dr. Deborah Mays for this reference.

32 Hermann Muthesius, The English House, trans. Janet Seligman (New York: Rizzoli, 1979) 212.

33 Information from present Crichton family.

34 Information from Crichton family; this is corroborated by the fact that while the statement of costs for structural work was made out for Makgill Crichton (Lorimer Office, SM), the statement of accounts for furnishing was drawn up for Henry J. Scott: "Monzie Castle, Statement of Accounts for Minor Structural Alterations, Electric Lighting, Additional Furnishing etc," EUL SC Gen 1963/17/263.

35 Lorimer Office, "Monzie Castle, Crieff, Statement of Cost of Works as Certified, 7-12-1911," SM.

36 Walter Shaw Sparrow, ed., The Modern Home (London: Hodder and Stoughton, 1906) 107.

37 Robert Lorimer, sketchbook 63, NMRS (Lorimer Collection)..

38 The Guild's provision of fittings for Lorimer's furniture will receive detailed study in chapter 5 of this thesis.

39 The firm of Gillows of Lancaster were particularly successful in reproducing high quality French eighteenth-century furniture, having established their own factory in Paris. See Pauline Agius, British Furniture 1880-1915 (Woodbridge: Antique Collectors' Club, 1987) 145.

40 "The Arts and Crafts," Studio 9 (1896): 196.

41 French Connections 71.

42 Edith Wharton and Ogden Codman, Jr., The Decoration of Houses (New York, 1897) 127-8.

43 Wharton 128.

44 Both of these texts were widely known and received several favourable reviews in periodicals. For example, Reginald Blomfield reviewed Dilke's work in Architectural Review 12 (July - Dec. 1902): 79-80; Strange's book was reviewed in the Furniture Record 9 (July - Dec. 1903): 177-182.

45 In 1897 Eleanor Rowe compiled a select bibliography of texts on French design, including portfolios of photographs, available at the National Arts Library, London, to conclude her French Wood Carvings.

46 James A. Arnott and John Wilson, The Petit Trianon, Versailles (Edinburgh: G. Waterston and Sons, 1908).

47 For example, a feature in the Architectural Review 24 (July - Dec. 1908): July supplement, on the work of George Jackson and Sons of London, included photographs of their numerous models of woodwork from these palaces.

48 . Wharton 15.

49 Wylie and Lochhead, Catalogue of Furniture, 1900, p. 44, GUA HF 48/11/4.

50 This display was reviewed in the Cabinet Maker 9 (July 1888 - June 1889): 3-4.

51 This sense of cohesion is conveyed in depictions of provincial *rococo* interiors, such as those chosen by César Daly, Décorations Intérieures, ser. "Motifs Historiques d'Architecture et de Sculpture d'Ornament" (Paris, 1880).

52 Lorimer Office, "Monzie Castle, Statement of Accounts for Minor Structural Alterations".

53 Robert Lorimer, scrapbook, SM. Several plates of eighteenth-century French woodwork are included, some apparently from Rowe, French Wood Carvings.

54 Date of purchase of the French woodwork noted by Rowe in her preface.

55 Christopher Hartley, letter to author, 24-10-1990.

56 For illustration, see Clive Aslet, "Hill of Tarvit, Fife -- 11," Country Life 172.1 (July - Sept. 1982): 515.

57 Information on Sharp's collection from Aslet, "Hill of Tarvit,": 516; Lorna Blackie and David Learmont, Hill of Tarvit (Edinburgh: National Trust for Scotland, 1989) 4-6.

58 The photographs appearing here as figs. 42 and 54 were found amongst miscellaneous material in Stuart Matthew's collection. Photographs of Hill of Tarvit's interiors soon after completion appeared in "Some Recent Work of R. S. Lorimer, A.R.S.A.," Architectural Review 27 (Jan. - June 1910): 93, 97.

59 Hussey, Lorimer 35.

60 Ernest Willmot, English House Design: A Review (London: Batsford, 1911) 209.

61 Clive Aslet, The Last Country Houses (New Haven: Yale University Press, 1982) 266.

62 Aslet, Last 268-70.

63 Robert Lorimer, letter to Dods, 11-10-1903.

64 Robert Lorimer, letter to Dods, 11-10-1903.

65 Robert Lorimer, letter to Dods, 11-10-1903.

66 This *armoire* is just visible in Country Life's photograph of the Melville St. dining room, appearing in "The Work of Sir Robert Lorimer," xxxv.

67 See Joseph Stany Gauthier, Le Mobilier des Vieilles Provinces Francaises (Paris: Ch. Massin et Cie, 1933); Henri Longnon, French Provincial Furniture (Philadelphia: J. B. Lippincott Co., 1927) 68-9.

68 Longnon 81-5.

69 Robert Lorimer, letter to Dods, 1-7-1899.

70 Connoisseur 26 (May - Aug. 1909): 134. The reader is informed that his cupboard is probably an old French provincial piece, worth between £12 and £15.

71 Longnon 11, 21.

72 Robert Lorimer, letter to Dods 26-9-1896.

73 Wylie and Lochhead Ltd, catalogue, c.1910, Coll. Ardtornish House, Argyll.

74 Robert Lorimer, letter to Dods, 9-5-1897, also quoted in Savage, "An Examination," 18.

75 Robert Lorimer, letter to Dods, 11-10-1903.

76 Savage, Lorimer and the Edinburgh Craft Designers 66.

77 T. C. Smout, "Scottish-Dutch Contact 1600-1800," Dutch Art and Scotland: A Reflection of Taste, ed. Julia Lloyd Williams (Edinburgh: Trustees of the National Galleries of Scotland, 1992) 21.

78 Deborah Howard, "Dutch Influence on Scottish Architecture," Dutch Art and Scotland 35.

79 See John Morrison, "The Dutch and Flemish Influence on Painting in Scotland from 1862 to 1901," M.A. dissertation, University of St. Andrews, 1983.

80 See, for example, Elizabeth Bird, "International Glasgow," Connoisseur 183 (May - Aug. 1973): 248-56; A Man of Influence: Alex Reid 1854-1928 (Edinburgh, Scottish Arts Council, 1967).

81 There was much travel literature published in Britain on Holland, at the end of the nineteenth century, for example, Henry Havard, Picturesque Holland (London, 1876); Charles Wood, Through Holland (London,

1877); J. P. Mahaffy and J. E. Rogers, Sketches from a Tour through Holland and Germany (London, 1889).

82 In a letter to Dods dated 12-2-1898, Lorimer mentioned that Burrell's collection included seventeen paintings by Matthew Maris.

83 Robert Lorimer, letter to Dods, 17-9-1898.

84 Robert Lorimer, letter to Dods, 29-10-1899.

85 Robert Lorimer, sketchbook 63, NMRS (Lorimer Collection).

86 Scott Morton and Co., estimate dated 10-2-1906, accepted by Lorimer Office 20-2-1906, EUL SC 1963/13/2.

87 Louis Metman, Le Bois: Moyen Age - Renaissance (Paris, Musée des Arts Décoratifs, 1905), Lorimer family collection.

88 Robert Lorimer, scrapbook, SM.

89 Robert Lorimer, scrapbook, SM. This room is illustrated and discussed by Nicholas Cooper, The Opulent Eye: Late Victorian and Edwardian Taste in Interior Design (London: The Architectural Press, 1971) 30-1.

90 Robert Lorimer, sketchbook 63, NMRS (Lorimer Collection). I am grateful to Renier Baarsen, Curator of Decorative Arts, Rijksmuseum, Amsterdam, for his help in identifying this Dutch sofa.

91 Robert Lorimer, letter to Dods, July 1900. This excerpt is quoted by Savage, Lorimer and the Edinburgh Craft Designers 71.

92 Working drawing for bench dated ?-9-1910, WRA S40/B.

93 Robert Lorimer, letter to Dods, 1897 fragment.

94 Suggested by Renier Baarsen, interview with author, Sept. 1990.

95 Robert Lorimer, letter to Dods, 22-12-1896.

96 These details are noted beside a photograph of the table in the furniture album.

97 Esther Singleton, Dutch and Flemish Furniture (London: Hodder and Stoughton, 1907) 301.

98 My thanks to Renier Baarsen for this information.

99 There are examples in the Lambert van Meerten Museum, and the Paul Tetar van Elven Museum, both in Delft.

100 Karel Sluyterman, Old Interiors in Holland, English trans. (The Hague: Martinus Nijhoff, 1908). Sluyterman was a Professor at the Technical High School, Delft.

101 G. Owen Wheeler, Old English Furniture of the Seventeenth and Eighteenth Centuries: A Guide for the Collector (London: L. Upcott Gill, 1907) 82.

102 "Dutch Interiors," Architectural Review 25 (Jan. - June 1909): 309.

103 Sydney R. Jones, Old Houses in Holland, ed. Charles Holme, Special Spring Number of the Studio, (London: Studio Ltd., 1913).

104 "Shop Talks of the Decorative Period: The Dutch," Furniture Record 1 (July - Dec. 1899): 200.

105 "A Dutch Interior," Furnisher 1 (1899): 131-3.

106 "Artistic Hall Furnishing and Decoration," Furniture Record 9 (July - Dec. 1903): 557.

107 A reproduction of a painting by John Lavery of the Dutch Coffee House at the Glasgow Exhibition appears in Roger Billcliffe, The Glasgow Boys: The Glasgow School of Painting 1875-1895 (London: John Murray, 1985) 214; for Mackintosh's tea room, see Billcliffe, Charles Rennie Mackintosh 1906.I.

108 Howard 39.

109 Ingleson C. Goodison, "The 'Little Masters' of Holland; and Dutch Interior Decoration," Architectural Review 35 (Jan. - June 1914): 135-8.

110 Robert Lorimer, letter to Dods, 16-11-1903.

111 Julia Lloyd Williams, "Dutch Art and Scotland: A Reflection of Taste," Dutch Art and Scotland 19.

112 Robert Lorimer, letter to Dods, 29-10-1899.

113 Robert Lorimer, letter to Dods, 29-10-1899.

114 Renier Baarsen, "Mix and Match Marquetry," Country Life 182 (1988): 224-7.

115 For example, the cabinet at Charlecote Park, Warwickshire, by Jan van Mekeren, or the cabinet at Belton House, Lincolnshire, by the same cabinet maker. See Baarsen for illustrations.

116 Lorimer and Warrack cats. 28, 40.

117 Robert Lorimer, Gibliston Inventory, 3. His trip to the north is referred to in a letter to Dods, 24-10-1901.

118 Willem Vogelsang, Le Meuble Hollandais au Musée National d'Amsterdam, trans. from Dutch (Amsterdam: Van Rijkom Frères, 1909) 46; Litchfield 66-7.

119 Robert Lorimer, "The Dutch Exhibition," Times, 7-2-1929: 15e.

120 Quoted by Barrymore Laurence Scherer, "Victorian Heaven," Connoisseur 120 (July - Dec 1990): 187

121 See Philip Johnson's statement on the AT+T building in Carleton Knight, "Significant Clients: Ma Bell Builds Big," AIA Journal 72 (1983): 64.

122 Carleton Knight, "Philip Johnson Sounds Off," Historic Preservation 38 (September/October 1986): 34.

123 Hussey, Lorimer 105.

124 Clive Wainwright, "The Dark Ages of Art Revived: Or Edwards and Roberts and the Regency Revival," Connoisseur 198 (May - Aug. 1978): 95.

125 See Mark Girouard, Sweetness and Light: The 'Queen Anne' Movement 1860 - 1900 (Oxford: Clarendon Press, 1977); Stefan Muthesius, "Why do we Buy," 239.

126 Hermann Muthesius 161, 195.

127 See Percy Macquoid, "Furniture of the Seventeeth and Eighteenth Centuries: Sir William Lever's Collection -- 1," Country Life 30 (July - Dec. 1911): 635-6; "A Gift of English Furniture to the Nation," Country Life 33 (Jan.- June 1913): 604-606.

128 W. H. Hackett, Decorative Furniture (English and French) of the Sixteenth, Seventeenth and Eighteenth Centuries (London: Estates Gazette, 1902). Hackett

includes catalogues of furniture owned by the South Kensington Museum, at end of each section.

129 Barbara Morris, Inspiration for Design: The Influence of the Victoria and Albert Museum (London: Victoria and Albert Museum, 1986) 150.

130 Morris 150; Macquoid, "A Gift," 605.

131 Robert Lorimer, scrapbooks, SM.

132 H. Clifford Smith, "A Furniture Museum in Shoreditch," Burlington Magazine 27 (1915): 35-9, 92-8; "The Geffrye Museum, Shoreditch," Architectural Review 49 (Jan. - June 1921): 57-61.

133 For example, Herbert Cescinsky, English Furniture of the Eighteenth Century (London: G. Routledge and Sons, Ltd., 1909-11); The Old World House: Its Furniture and Decoration (Guildford: Billing and Sons, 1924); Percy Macquoid, A History of English Furniture.

134 Macquoid and Jourdain published extensively in Country Life. The magazine's proprietors helped purchase the Hatton Garden Room for the Victoria and Albert Museum. See Macquoid, "A Gift," 606; Susan Moore, "Faith and Faultless Choice: Furniture in the Early Years of Country Life," Country Life 181 (1987): 72.

135 Robert Lorimer, letter to Dods, Good Friday 1898. Quoted by Savage, Lorimer and the Edinburgh Craft Designers 72.

136 John F. Matthew, notebook, 1897, SM.

137 Robert Lorimer, letter to Dods, Good Friday 1898. Quoted in part by Savage, Lorimer and the Edinburgh Craft Designers 72.

138 The place of drawings in the execution of Lorimer's furniture will be discussed more thoroughly in chapter 5 of this thesis.

139 Robert Lorimer, letter to Dods, 28-12-1899.

140 Morris, Inspiration 46.

141 See Aslet, Last 270, on the furnishing of Manderston.

142 Aslet, "Hill of Tarvit -- 11," 516; Blackie and Learmont 10.

143 Individual items appear in the catalogue to the exhibition.

144 Lawrence Weaver, Small Country Houses of Today, vol. 2 (1919; London: Country Life, 1922) 64-70.

145 The scope and scale of Holms' collecting activities is partially conveyed by the illustrated catalogue to the sale of the Holms Collection, conducted over four days, October 17 - 20, 1938. I am grateful to Elaine Wheeler of the Formakin Trust, for a copy of this.

146 Lorimer Office, "Monzie Castle Crieff: Statement of Cost of Works as Certified".

147 Information on survival of chimneypieces from Crichton family. An "Estimate of Probable Cost", dated 21-9-1909, confirms that Scott Morton and Co. submitted an estimate for removing, repairing and refitting two old marble chimneypieces, SM.

148 Working drawing for chairs, job lines dated 1-4-1911 and 25-5-1911, WRA/D S32.

149 Peter Inskip, Edwin Lutyens, ser. Architectural Monographs 6 (London: Academy Editions, 1979) 27.

150 J. B. Priestley, The Edwardians (London: Heinemann Ltd., 1970).

151 Priestley 104.

152 Reginald Blomfield, "The English Tradition," Arts and Crafts Essays (1893; London: Longmans, Green and Co., 1899) 289-90, 297.

153 Macquoid, The Age of Mahogany, vol 3 of A History of English Furniture 267.

154 Cescinsky, Old World vol 2, 1.

155 Edgar Jepson, Memories of an Edwardian and Neo-Georgian (London: Richards, 1937) 175. Implicit in this quote there is, in contradiction to Priestley, an equation between innocence and the Edwardian age.

156 W. P. Kerr, "The Eighteenth Century," Address to the English Association, July 1916, in Collected Essays, vol. 1 (London: Macmillan and Co., Ltd., 1925) 72-91.

157 Kerr 76-8.

158 Kerr 87-8.

159 George Saintsbury, The Peace of the Augustans: A Survey of Eighteenth-Century Literature as a Place of Rest and Refreshment (London: G. Bell and Sons, Ltd.; 1916).

160 Savage, Lorimer and the Edinburgh Craft Designers 117.

161 Savage, Lorimer and the Edinburgh Craft Designers 117. After a period as a children's home, Midfield was converted into private flats. The furniture has been disbursed.

162 Hussey, Lorimer 106.

163 The company's daybooks contain records of financial transactions, while the woodbooks record the timber and veneers used by the cabinetmakers (David Reid, letter to author, 26-5-1992). Both these sources yield invaluable information about furniture provided for Lorimer and his clients.

164 See Savage, Lorimer and the Edinburgh Craft Designers fig. 249, table photographed in drawing room. Working drawing dated 13-7-1915, WRA/D C59.

165 For example, what is designated an "Irish Chippendale" basin stand, working drawing WRA/B B1.

166 Biographical details from Robert Lorimer, obituary of Robert Finnie McEwen, Times 5-4-1926: 12b, c.

167 This is the assumption adopted by Hussey, "Marchmont -- 1," Country Life 57 (Jan. - June 1925): 310.

168 James Macaulay, The Classical Country House in Scotland 1660-1800 (London: Faber and Faber, 1987) 165-8.

169 Hussey, "Marchmont -- 11," Country Life 57 (Jan. - June, 1925): 356.

170 In McEwen's obituary in the Times, Lorimer stressed his patron's love of sport and music, describing his efforts to bring classical music to Edinburgh's working classes, through the organisation of regular free concerts.

171 Lorimer Office, scale drawings for Marchmont hall, NMRS (Lorimer Collection), BWD/61.

172 Savage, Lorimer and the Edinburgh Craft Designers 118.

173 Robert Lorimer, "Revived Gothic: The Classic Obsession," Times 20-10-1927: 10c.

174 Lorimer Office, Marchmont plans, NMRS (Lorimer Collection) BWD/61/18,19,49,50,51,52.

175 See appendix 1, and Christie's, Marchmont, Greenlaw, Berwickshire sale catalogue, June 5, 1894, lots 111-13.

176 Ill. Hussey, "Marchmont -- 1,": 316.

177 Lawrence Weaver, "Melville House," Country Life 30 (July - Dec. 1911): 1006-12; "Pollok House," Country Life 33 (Jan. - June 1913): 126-133.

178 Margaret Warrander, Marchmont and the Humes of Polwarth (Edinburgh, 1894), quoted by Hussey, "Marchmont --1,": 314.

179 See Terry Friedman, "The English Appreciation of Italian Decorations," Burlington 117 (1975): 841-7, for discussion of this in an English context.

180 Deborah Mays, "Sketching Tours 1850-1914," Scotland and Europe 1-8.

181 Peter Savage, in "Tours of Inspection of War Cemeteries", Appendix 3 of his Ph. D. thesis, lists Lorimer's visits to Italy, 29 Sep. - 18 Oct. 1918, 29 Sep. - 15 Oct. 1920, 5 - 18 May, 1923.

182 Henry James, "The Grand Canal," 1892 Italian Hours (Boston: Houghton Mifflin Co., 1909) 51.

183 Robert Lorimer, sketchbook 71, NMRS (Lorimer Collection).

184 Robert Lorimer, Gibliston Inventory, 11.

185 Working drawing, with job lines dated 26-9-1923, 11-1-1924, WRA/B B33.

186 Whytock and Reid Daybook 19 A-L, 468, WRA.

187 For more details, see Chloë Forrester, "Sir Robert Lorimer: Ardkinglas and the Historical Connection," M. A. dissertation, University of St. Andrews, 1992.

188 I am very grateful to John Noble, present owner of Ardkinglas, for supplying me with a photocopy of this item, and to Chloë Forrester for informing me of its existence.

189 Noble journal, documented under "Rome, 1907".

190 Noble journal, documented under "Florence, 1907".

191 Lorimer Office, Ardkinglas, Abstract of Accounts, EUL SC Gen 1963/6/221.

192 John Noble, letter to Robert Lorimer, 6-2-1918, EUL SC 1963/6/232.

193 Elizabeth S. Cumming, "Phoebe Anna Traquair HRSA (1852-1936) and her Contribution to Arts and Crafts in Edinburgh," Ph.D. thesis, University of Edinburgh, 1986, 156.

194 Savage, Lorimer and the Edinburgh Craft Designers 45.

195 Mary Carmichael, Lord Carmichael of Skirling: A Memoir (London: Hodder and Stoughton, 1929) 257.

196 Carmichael 257. Unfortunately, dates are not given.

197 Carmichael 265-6.

198 Quoted in Cumming, "Phoebe Traquair," 178.

199 Savage, Lorimer and the Edinburgh Craft Designers 104; Carmichael 259.

200 These were supplied by Whytock and Reid, according to Lorimer Office, Ardkinglas Abstract. A working drawing exists for the writing table, WRA/B P4.

201 The place of this design in the programme of furnishing at Balmanno will be discussed in the next chapter.

202 Whytock and Reid, letter to James Morton, 21-10-1924, NMRS (Lorimer Collection).

203 Litchfield 56-7.

CHAPTER 3
THE ARCHITECT AS INTERIOR DESIGNER

> "Every architect who loves his work must have had his enthusiasm damped by a prophetic vision of the hideous furniture with which his client may fill his rooms."[1]

Whether sceptical of his clients' tastes, dissatisfied with modern furniture manufacture, or more confident in his own design abilities, Lorimer was one of an increasing number of architects ready to assume responsibility for every aspect of their buildings, including interiors. He trained and established his practice during a time that was particularly propitious to the rise of the architect/designer, both in Europe and the United States.

The growing impetus among architects to design furniture and decorative objects stemmed partly from the Arts and Crafts Movement, which had emphasised the treatment of architecture, interior and furnishings as a unified and harmonious whole. Although architects had demonstrated a concern with furniture design since the eighteenth century, the remarkable productivity of the architect/designer in the late Victorian period may be partially explained by the need for order in an age of fecund eclecticism. While mentors of taste were eager to impart their wisdom through the burgeoning literature on the decoration of interiors, their diverse allegiances conspired to render "good taste" all the more nebulous. The suggestion in the minds of

both architect and client, that public taste was not altogether to be trusted, must have played its part in inducing many architects to assume responsibility for the furnishing schemes of their buildings.

There is, of course, a distinction between the provision of furniture to harmonise with an architectural setting, and the imposition of the architect's will over a client's taste and possessions. Hussey was concerned to emphasise that Lorimer's work fell into the first category, especially in situations where clients had already amassed their own antiques collections. The interpretation he offered of Lorimer was as a practitioner of the tactful interior, the aptness of which is evident not only through examination of Lorimer's design, as demonstrated in the previous chapter, but also through closer inspection of his relationships with clients.[2]

IDEALS AND COMPROMISES

On occasion, Lorimer, like Baillie Scott, expressed unmasked disapproval of his clients' taste in interior decoration. The offence inflicted upon his remodelling of Ellary provoked the scathing response:

> "I got most of it painted before the bride came on the scene....and do you know what this pig headed idiot has done, painted all

> the woodwork and the plaster dado imitation burr walnut with the most putrid yellow paper on the walls of my poor fireplace recess, my five sided window oriel. I simply burst out laughing."[3]

His criticism of Mary Burrell's inability to display antiques to their best advantage provided Lorimer with the opportunity to describe his ideal drawing room to Dods.[4] His specifications for the furnishings and upholstery of this white-painted room were detailed, yet more exacting were the instructions regarding decorative items; pictures were to be hung in designated panels, Gothic ivories displayed under glass on a show table, and china was to be massed in a recess or on a shelf above the fire. The people incorporated into this scheme were to be grouped on sofas, illuminated by sunlight falling through white muslin curtains. The white drawing room had been the subject of an earlier reverie, in which a beautiful wife played Brahms or Chopin on the piano, while a contented infant played on the hearth rug. After his marriage in 1903, he took the first steps towards the realisation of this dream, creating a white drawing room at 54 Melville Street.

The tone of these private descriptions, if not the content, intimates a more jocular author, who realised the occupants of his rooms, especially the very young, would rarely be so obliging as to subjugate themselves

entirely to their surroundings. The fact Lorimer referred to the white drawing room as his ideal suggests an acceptance of a less tidy reality.

To an extent, Lorimer did share the idealism of contemporaries like Baillie Scott; the concept of the integrated interior encouraged his experiments in what Walter Shaw Sparrow termed "decorative essentials", such as the metalwork, embroideries and fittings conceived to accord with the architecture and furniture. Yet the scope of Lorimer's design was not as broad as that of some contemporaries; he did not design wallpaper, carpets, ceramics, jewellery or costume. While he may have contemplated his wife in a white drawing room, he did not, as Henry van de Velde had done, design her clothes to accord with her setting. Lorimer's interiors do not have the hermetic quality of some Glasgow School or Art Nouveau interiors, where singularity of vision does not easily admit outside objects.

Malleability was one of the most prominent characteristics of Lorimer's interiors. His design was sufficiently pliant to allow the introduction of antique furniture and decorative objects, often chosen by himself. In a tribute to the architect after his death, the Earl of Crawford and Balcarres spoke of

Lorimer's talent for choosing antiques, which he would exercise for clients when asked.[5] His activities might be compared to those of Henry James' Mrs Gereth, who with limited funds scoured the antiques shops of Europe, achieving through "an almost infernal cunning", that ability to select, to place and contrast, so as to present "an element of creation, of personality".[6] And like Mrs Gereth, Lorimer was aware that the rarified creation was all too subject to intrusion and despoilment. His response, though, was more pragmatic than Mrs Gereth's despair; despite his private fastidiousness, in his professional practice he accommodated his clients' preferences and possessions.

BALMANNO CASTLE, PERTHSHIRE

The remodelling of Balmanno Castle may be seen as a microcosm for Lorimer's approach to interior design. The commission was one of the largest he undertook, and seemingly the most successful, as Balmanno was reputedly the work in which Lorimer himself would most liked to have lived.[7] The craftsmen he engaged here were the ones he had been using for most of his career, the inter-relationships typical of those previously established at diverse commissions. His client, if not typical of former patrons, allowed him the latitude to

create at Balmanno the most "typical" of Lorimer houses.

The history of the castle prior to its remodelling has been chronicled by Hussey.[8] As was the case with many of the houses restored by Lorimer, Balmanno's upkeeping had been mixed. Although not in a ruinous condition when purchased by William S. Miller in 1915, it was functioning as a "grim and grey" farmhouse. Miller was the founder and chief partner of the Glasgow shipbrokers, William S. Miller and Company, who had, by 1915, achieved a considerable measure of success.[9]

Lorimer was contacted by Miller's notaries in March of that year, their client's expressed intentions being "to reconstruct the castle as far as possible, and preserve its original characteristics as an old Scottish Baronial castle".[10] Despite these sentiments, Miller was not an antiquarian, nor did he have a antiques collection with which to furnish Balmanno.[11] It is most probable that the castle, purchased as a summer residence, was envisaged as an investment and a rural base where he could cultivate his hobby of horse-breeding. Further, his son had demonstrated an interest in farming, and presumably to encourage this, Miller was cultivating about 1000 acres of the estate and raising livestock by the end of 1915.[12]

Savage has described the architectural additions and alterations to the sixteenth-century tower house, concluding that Lorimer had successfully "tidied up" the seventeeth- and eighteenth-century additions, restoring Balmanno's original Baronial character.[13] Hussey, too, wrote that Lorimer's creation had the capacity to "evoke the shapes and spirits of Stuart times from the Castle walls."[14] However, the interiors of Balmanno, as remodelled by Lorimer, were not particularly Baronial. However much he may have played down later additions to the exterior, the interiors fully acknowledge the contribution of diverse periods to the castle's history.

At Balmanno, there was little emphasis on the incorporation of surviving woodwork. Hussey regretted that the remains of an early seventeenth-century painted ceiling and wooden partition had not been salvaged, yet office records indicate that the re-use of the ceiling was considered.[15] Doors and other finishings were inspected for possible re-use in the servants' wing.[16] Original fittings were not a feature of the remodelling, though; most rooms were newly panelled in a variety of timbers, by several firms of Scottish joiners. Nathaniel Grieve executed the oak panelling of the drawing room (fig. 93);[17] John

Watherson and Sons were responsible for the mahogany panelling of the parlour (fig. 94), with the ionic capitals and truss brackets for the bookcases carved by the Clow brothers;[18] the oak panelling for the billiard room was executed by Scott Morton and Company.[19]

On previous occasions, Lorimer had made a feature of surviving fittings, a practice consistent with his antiquarian interests. One of the earliest and most notable examples of this was his restoration of the gallery ceiling at Earlshall. When Lorimer conducted a tour of this property in 1893 for the Edinburgh Architectural Association, considerable attention was given to surviving interior features.[20] The stone fireplace in the smoking room at Hill of Tarvit was transferred from the late sixteenth-century Scotstarvit Tower, which Sharp had acquired with the estate.[21] At the Glen, Innerleithen, Scott Morton and Company repaired a quantity of the old wall panelling, matching this up with new work where required.[22] It seems likely, then, that surviving fittings of any merit at Balmanno were not in fit condition to be re-used.

Interior reference to the Baronial history of the castle is understated, as demonstrated by the fielded panels of the billiard room doors. The vocabulary of the sixteenth and seventeenth centuries is most in

evidence in the plasterwork of the ceilings, modelled by Sam Wilson and Thomas Beattie.[23] Even though the reliance on a historical idiom is obvious, convention was balanced by an empirical study of natural sources. Regarding the billiard room plasterwork, Beattie wrote to Lorimer:

> "I am starting to model the six different types of berried plants etc. for ceiling panels of the above. To match the rowan ornament on beams I propose to use:
> Hawthorn - Hop
> Bittersweet - Hazelnuts
> Brambles and Elderberry or something"[24]

References to eighteenth-century design are more prominent than Baronial references, especially as regards moveable furnishings. A sizeable amount of this furniture was to Lorimer's own design, yet many antiques were selected by the architect for the commission. Although Whytock and Reid executed Lorimer's Balmanno furniture designs and provided other furnishings and upholstery, the claim by Savage and Hussey that this company supplied all the furniture for the castle is inaccurate.[25] Among the Lorimer Office papers for Balmanno is a list of furniture purchased in London, dated 24-1-1918.[26] The range of items is eclectic, encompassing "Old Scotch", William and Mary, Queen Anne, Chippendale and reproduction furniture.

Lorimer probably continued to purchase furniture for Balmanno over the next few years. In an account

for Marchmont, dated January of the next year, it is proposed that the two clients should share the cost of an antique buying trip to London.[27] By 1921, Lorimer had bought furnishings for Balmanno from many major London dealers, as well as from Norrie and Son of Dundee, R. Cowie of Edinburgh and Whytock and Reid.[28]

FURNITURE DESIGNS FOR BALMANNO

Rather than evoking a Baronial past, Balmanno's interiors suggest how the habitation evolved over time, to accommodate the requirements of later generations. Lorimer's achievement was to compress the process of evolution into the period of remodelling and furnishing, while alluding to the temporal process through the use of antique furniture and furniture inspired by earlier styles. This is one fundamental difference between Lorimer's interiors and those designed by Mackintosh, which tend to eschew reference to the history of habitation, expressing instead the action of the architect at a given moment. As with Marchmont, Country Life may have exerted some influence on the fashioning of the Balmanno interiors, in its promotion of land ownership, of the formation of family art and antique collections. It might be posited that Lorimer created for Balmanno a visual history of

habitation akin to Country Life's lengthy written histories of the houses it reviewed.

Hussey had in fact compiled a history of Balmanno for his first article on the castle, despite there being little mark of the castle's previous inhabitants on the interiors as completed by Lorimer. Two centuries of feuing had, effectively, denied any appearance of continuity of ownership, or of a programme of decoration. The furnishing of Balmanno was, in a sense, an invention of a heritage, in no way deliberately deceptive, but based on allusion rather than illusion.

In contrast, where an established line of ownership existed, such as at Fettercairn, Forfarshire, Lorimer promoted this. At this commission for Charles Trefusis, family portraits were physically integrated into his remodelling of the library (figs. 95, 96). The portraits, with the families' coats of arms and the sitters' titles carved into the intervening panels, create a frieze above the bookshelves chronicling the house's ownership.[29] The Balmanno interiors, however, suggest what might have been, rather than what was.

And in this, Lorimer reiterates his father's assertions on the abstract nature of Scottish

nationality; the country is held dear "not so much for what it is, or ever has been...as for what he conceives or hopes it may become, or under more favourable circumstances might have been made..."[30] It is pertinent that many of Lorimer's restoration commissions involved buildings already acknowledged for their historical or architectural importance, that had fallen into ruin or disrepair -- Balmanno had been visited by the Edinburgh Architectural Association in 1901.[31] The re-creation of Balmanno, as with other of Lorimer's works, may be seen as a move to compensate for unfavourable circumstances. Further, the fact that a commission on the scale of Balmanno was undertaken during the war might suggest an optimism regarding the country's development.

An insight into Lorimer's approach to interior design is found in extant plans for three Balmanno interiors, plus lists compiled by the architect assigning furniture to specific rooms. Country Life's extensive photographs of the interior, published in 1931, provide an invaluable account of the furniture in its setting, as this furniture has since been removed.

As Savage noted, there are among the Lorimer Office papers at NMRS, plans for Balmanno room arrangements, with drawings of furniture (figs. 97-

99).[32] The format of these plans is close to that used on many occasions by Whytock and Reid for various clients, so it seems probable these were drawn up by, or in collaboration with, this firm.[33] On other unidentified plans belonging to Whytock and Reid, drawings of furniture comparable to Lorimer designs are included, suggesting this approach may have been frequently used. For example, among bedroom plans is a scheme for a children's room, with cots with angel finials similar to Lorimer's designs.[34] Beneath a drawing of a chair on another of these schemes is the pencilled annotation, "Lorimer, original design".[35] Comparable plans and drawings were made for Marchmont (fig. 82), and the library addition at Glencruitten, towards the end of Lorimer's career.[36]

Closely corresponding to the Balmanno plans, is a statement of "Probable Cost of Furniture" from the Lorimer office, dated 13-10-1916.[37] This list gives additional descriptive information on the furniture. For example, for the drawing room, the sofas, marked F on the plan (fig. 97), were to be of "Holyrood" pattern, upholstered in green striped velvet. The writing table, M, was to have a leather-covered writing board in the drawer, and a tortoiseshell stationary case was intended to sit on the top.

The emphasis is on adaptations, probably by Lorimer himself, of eighteenth-century designs, whose deliberately non-assertive quality blends easily with the more distinctive or idiosyncratic pieces. The lacquer cabinet on a gilt stand (J), flanked by two high-backed needlework chairs (K), at the end of the room, with the octagonal "Lindisfarne" table (I) at the centre, would have been salient points in the scheme of more reticent furniture.

The introduction to Lorimer and Warrack's catalogue for their antiques exhibition in 1917, offers a possible interpretation of this arrangement. Here, the institution of the Grand Tour is attributed with the introduction into Scottish interiors of select furniture, "naturally placed in exceptional positions where their individual qualities contributed a sharpness of note and accent to the whole effect, and, so treated, they justified themselves as special points of artistic interest".[38] The attainments of the Grand Tour are thus communicated through this drawing room plan, irrespective of the peregrinations of Balmanno's previous owners.

The other plans were for the billiard room and hall (figs. 98, 99). These three schemes reveal that the furniture proposed for Balmanno often duplicated

items Lorimer had previously used for other commissions. For instance, the four "gossip chairs" (G on drawing room plan) emulated a pattern supplied for Monzie Castle (see cat. 35). An extant drawing at Whytock and Reid for the Monzie chairs, dated 27-4-1911, reveals that this design was later made in 1922 for Drumkilbo, Perthshire, with stuffed instead of cane seating, and in a slightly modified version for Midfield and for the library at Glencruitten (cat. 91).[39] The design for the Scottish oak Balmanno hall table (A), on four bulged turned legs and bracket feet, was adapted from the chestnut library table for Monzie (cat. 92), for which a drawing survives, dated 19-6-1912. The billiard room bureau is similar to one Lorimer designed c. 1898, according to the office furniture album (see cat. 60).

By the time of the Balmanno commission, Lorimer had built up a repertoire of designs which he envisaged as largely inter-changeable. Hence, the material preserved at Whytock and Reid contains frequent cross references between commissions. Although select pieces may have been designed by Lorimer for specific patrons -- in this case the woodbooks list a "Balmanno model" chair -- by the date of this commission Lorimer clearly felt much of his furniture to be compatible with a variety of surroundings.[40]

To what extent these plans were followed though, is unclear. In the Country Life photographs of the drawing room, hall and billiard room, few of Lorimer's proposed furnishings are in place. Neither can it be ascertained from the Whytock and Reid archives just how much of the furniture suggested for these three rooms was executed. The woodbooks between 1914 and 1923, and the daybooks provide the best overview of the company's cabinetwork for Balmanno (appendix 2), yet these would seem to refer to only a small number of items pertaining to the three schemes, such as the Arts and Crafts *étagères* for the billiard room (cat. 93).[41]

Lorimer's initial proposals for the dining room, though, were fairly closely adhered to, as demonstrated both by the Whytock and Reid archives, and the Country Life photograph of this room (fig. 100).[42] The furnishings were to Lorimer's own designs, and of types he adhered to throughout his career to this date, as most saliently demonstrated by the oak dining table, with shaped stretchers and "slow turned" legs (cat. 94). A smaller round table of Scots oak, beneath the window in the Country Life photograph, has similar supports, and may be compared to a table presently at Kellie Castle (cat. 95 cf. cat. 48).

The oak sideboard (cat. 96) is identical in design to a sideboard Lorimer conceived for his own use, belonging to that category of Lorimer's *oeuvre* evolved from seventeenth-century work, discussed in chapter 1 (see cat. 2). An oak side table (cat. 97) completes this dining room group. Related to this furniture is an oak table made for the kitchen annexe, with extending top, turned legs, and a stretcher similar in shape to that of the dining table.[43] The working drawing for this table is preserved at Whytock and Reid, dated 1-2-1918.[44]

As Lorimer envisaged in 1916, ten elm corner chairs and two carving chairs were made for the room (see appendix 2). Initially, Lorimer seems to have considered ordering the carving chairs from the London dealer, C. Pratt, who did supply antiques for Balmanno.[45] Whytock and Reid, however, executed both corner and carving chairs to Lorimer's specifications (see cat. 94). According to the office furniture album, the design of the carving chair was adapted from a chair Lorimer had bought (see cat. 59).

The design of the corner chairs (see cat. 94, cf. cat. 62) is dated in the furniture album to 1899, when the pattern was made by Whytock and Reid. The same design appears in a framed group of photographs of

furniture to Lorimer's designs, made by J. Gorie of Whytock and Reid.[46] In the woodbooks, this is referred to as the "Pittenweem" pattern, which might suggest either that the design was Whytock and Reid's own, or that it subsequently became a stock piece, a practice which will be examined more closely in chapter 5.[47]

In Lorimer's proposals for the dining room at Balmanno, a press cabinet for a recess is listed (cat. 98). Nathaniel Grieve had written to Lorimer in November 1917, offering to supply a "Scotch oak cupboard for dining room made to your detail drawing and with wood selected for figure and including carving...good brass locks and bolts, and bronzed brass acorn-ended hinges".[48] A penned annotation on this letter records that Grieve's offer was verbally accepted.

Although Grieve supplied the carcass of this cupboard, the carved work was executed by the Clow brothers. A statement from the Clows dated June 1918 refers to an oak dining room cupboard for Balmanno, for which they carved the pierced and linenfold panels for Grieve.[49] The pierced panels, with their whimsical carvings of pigs and monkeys, also appear on the rear stage of the sideboard Lorimer designed for himself, and, on this latter example, can probably be attributed

to the Clows (see cat. 2). A fruitful collaboration between Grieve and the Clows had previously resulted in Lorimer's most successful ecclesiastical work, at the Thistle Chapel and Dunblane Cathedral.

This subcontracting appears to have been standard practice; the same statement reveals that the Clows carved eight legs for the two dining room tables Whytock and Reid supplied for Balmanno. This refers, most likely, to the "slow turned" members, as a copy of the account sent by the Lorimer Office to Whytock and Reid for payment describes these legs as "twisted".[50] Again for Whytock and Reid, the brothers executed the carving on a limewood electrolier for Balmanno.[51] Lorimer was diligent in overseeing even subcontracted work, as the entry in the office diaries for October 4th, 1918 records the discussion of this electrolier with the brothers at their premises. The Clows also worked for other contractors at Balmanno; for Scott Morton and Company, they carved a circular coat of arms from plane wood, and four oak radiator cover panels.[52]

The other ground floor room for which Lorimer arranged the furnishings was the business room. Working drawings survive for an oak dwarf bookcase on bun feet, and an oak semi-circular table of Lindisfarne design, obviously related to tables stipulated for the

drawing room and hall (see cat. 84).[53] This enduring "Lindisfarne" pattern was used in 1914 for the Marchmont business room, and for the factor's room the next year, and also at Rowallan in 1912.[54] It is evident from working drawings at Whytock and Reid that tables on these elaborately carved supports were being made contemporaneously by the cabinetmakers for clients other than Lorimer.

Eighteenth-century designs provided the stock furnishing of the bedrooms, whose main interest derived from the plaster craftsmanship of the ceilings and friezes (fig. 101). The furniture made an unassuming, if at times unimaginative, contribution to these settings. The Balmanno bedrooms raise the question of appropriate furnishings for rooms with rich interior effects. Lorimer proposed quite sparse schemes, and the Country Life photographs portray relatively plain eighteenth-century models, or Lorimer's adaptations. Due to their conservative character, the furnishings are not discordant with the interior craftsmanship; however, this approach might at times appear a compromise bordering on the prosaic.

The most idiosyncratic pieces are the veneered bed head and footboards which, according to Hussey, Lorimer designed in 1904, after a French walnut bed belonging

to Whytock and Reid (cat. 99).[55] It is possible Scott Morton and Co. provided some of the bedroom furnishings, as William Scott Morton had offered Lorimer an oak bedroom suite, some cabinets and rugs he thought might be suitable for Balmanno.[56]

The furnishing of Balmanno is an example of the thoroughness with which Lorimer approached interior design. Attention was given not only to the main rooms, but also to bedrooms, dressing rooms, lavatories, bathrooms and cloakrooms. As at Monzie, designs were produced for small, utilitarian items, such as hanging mirrors and dressing glasses.[57] Among the working drawings relating to Balmanno, is a design for a walking stick stand, and the provision of an umbrella stand is also documented.[58] The tennis racket stand Lorimer designed for his own home is further evidence of the amplitude and pragmatism of his approach.[59]

Lorimer's contributions to the 1912 Arts and Crafts Exhibition testify to his concern not only with moveable furniture, but for smaller objects. Some examples are the leather waste paper pails executed by Robert Spence, the mahogany trays made by John Cameron, and the kingwood stationery box executed by Alexander Lamont (see appendix 3).[60] The Builder commended

Lorimer for the breadth of his conception, yet the Studio admitted some of these designs were not altogether successful, predicting that the leather bins were not destined to establish a trend.[61]

At the 1923 exhibition, one of Lorimer's contributions was a set of three breadboards, carved by the Clows.[62] Working drawings for circular bread boards designed by Lorimer are preserved at Whytock and Reid.[63] These designs are of two types, one with mice and corn carved round the circumference, and the other with a dog chasing rabbits (fig. 102). Whytock and Reid supplied two circular bread platters for Balmanno, apparently to one of these patterns.[64]

Lorimer's attention to an object such as a breadboard might seem indication both of his pragmatism, and of his expressed allegiance to "the gospel that everything seen and used ought to be beautiful."[65] Lutyens was another architect to consider the ostensibly prosaic furnishings of the kitchen, as demonstrated at Castle Drogo, Devon, for which he designed a beech kitchen table, chopping board, pestle and mortar.[66] However, the massive proportions of these are not only apposite for the castle setting, but impart an almost sacramental significance to such objects of manual labour.

Similarly, Lorimer's breadboards appear to have meaning beyond their utilitarian purpose. The carved designs are more suggestive of the cottage than the entrepreneur's castle, perhaps evincing a nostalgia for the vernacular.

METALWORK AND STONEWORK

As had been the case with many previous commissions, Thomas Hadden was responsible for a large quantity of Balmanno's ironwork, his final account being £1060.[67] Hussey singled out as especially praiseworthy a wrought iron railing with a cockatoo perched on the upright, at the head of the spiral staircase.[68] As well as very decorative work, Hadden provided many of the electric light fittings for the principal rooms, passageways and bedrooms.[69] These ranged from lanterns to bedside lights.

As stated by Savage, Hadden was a richly inventive craftsman who had established his own business in Edinburgh.[70] The collaboration between Hadden and Lorimer was close, and it is perhaps impossible to separate the contributions of each in work commissioned by the architect. According to Savage, Lorimer suggested the shapes, which Hadden then developed.[71] Hadden, as an independent smith, of course executed a

large amount of work for other clients. For instance, he carried out ironwork to the designs of Lord Carmichael, himself an amateur craftsman, who would work with Hadden in his shop.[72]

The photographs comprising the archive of Hadden material at NMRS largely illustrate unidentified commissions, yet often the vocabulary employed is comparable to work Hadden executed for Lorimer. Similar ductile shapes appear, and an interest in animal life is manifest through quirky representations of squirrels, pigs, dogs, and perhaps most strikingly, the "banana birds" which inhabit so much of Lorimer's decoration. In the absence of more exact information on the evolution of these particular motifs, it seems reasonable to surmise that Hadden and Lorimer as young men were partially responsible for directing each other's development.

In addition to Hadden, Lorimer frequently commissioned the Bromsgrove Guild to execute his designs for light fittings. The elaborately modelled electroliers at Hallyburton, with vines and figures of angels or saints, are typical results of the fruitful collaboration between Lorimer and the Guild, an assessment of which is offered in the final chapter of this thesis (fig. 103). Less frequently, Charles

Henshaw of Edinburgh, who cast a large number of Lorimer's commemorative brasses, was responsible for domestic light fixtures; at Rowallan, Henshaw, as well as the Guild, was responsible for this type of work.[73] The entry in the Lorimer office diary for 23-10-1905 records a visit by Lorimer to Henshaw to discuss the Rowallan ironwork, and unidentified drawings for Henshaw's light fittings still exist.[74]

At Balmanno, at least some of the metal fireplace furniture was purchased from antique dealers. For instance, copper coal scuttles were supplied by Pratt of London.[75] At times, though, Lorimer relied on Hadden for fireirons, scuttles and fenders. For the Glen, Hadden not only crafted wrought iron stair railings, but also wrought iron grates, sets of pokers and shovels, and a steel fender.[76] For Monzie, he forged fenders and fireirons.[77] It is obvious that Lorimer considered such design an important part of his *oeuvre*; an extant drawing from the Lorimer Office for steel fireirons at Aberlour House conveys instructions on tapering and the "delicate open twist" of the handle (fig. 104). Contrary to Savage's claim, Lorimer did exhibit fireplace furniture at the Arts and Crafts Exhibitions.[78] To the eleventh exhibition in 1923, he contributed two stands of steel fireirons, executed by Hadden.[79]

From the beginning of his career, Lorimer ascribed great emotional significance to the fireplace; this found literary expression in correspondence to the Times in 1929, on the symbolic importance of the hearth, and efficient fire preparation.[80] It is a testimony to the energies Lorimer invested in his fireplaces that Charles Buchanan of Touch House, Stirling, wrote to John Matthew to tell him how satisfactory his home's fires were, and to suggest that Hussey cover this subject in his biography of the architect.[81]

Much attention was given to the functional and decorative design of hearths, which Lorimer considered important features in themselves; photographs of fireplaces at Ellary were exhibited by him at the New Gallery, London, in 1899.[82] The Studio judged his fireplaces to be representative of the best of his work, as five examples were illustrated in the Yearbook of Decorative Art for 1906 and 1907. Similarly, Shaw Sparrow highlighted Lorimer fireplaces in his publications. In many cases, the fireplaces were customised by carved dates, and the clients' initials or coats of arms, as at the Glen, Monzie and Wayside, St. Andrews. Ever mindful of economies, John Holms proposed further personalising his business room and

dining room fireplaces with the following mottoes, respectively:

"God help the rich for the poor can beg"

"It's no what we hae but it's what we do wi what we hae that makes us happy or miserable. 1696"[83]

At Balmanno, the drawing room grates held a reference to Miller's equestrian interests. In September 1917, the Lorimer Office was corresponding with Henry E. Hoole and Co. Ltd., of Green Lane Works, Sheffield, regarding this work. A letter from Hoole and Co. of September 14th reveals much about Lorimer's methods of collaborating with craftsmen:

> "We thank you for yours of the 13th, and will put in hand the grates for Drawing Room and Boudoir.
>
> Drawing Room
> We note you will send us drawing of the horse's head later in place of the Wild Cat. The elevation drawing sent you showed the correct dog, but as the height from the top bar to your marble would only be 17½" we have decided to cut 2½" out of the Dog, and make it 20". We have duly noted the suggested moulding for the top of the Dog, and will give effect to it as desired. We will send damper for Drawing Room grate, and shall be glad to know if you require one for Boudoir, and will supply old pattern fret for the latter grate as instructed."[84]

Hoole and Co. had previously executed this type of work for Lorimer. For Monzie, they supplied two polished steel dog grates and kerbs and steel cheeks for the fireplaces in the coffee room".[85] The company

was in fairly close contact with the Lorimer Office, as the diary for 1915 reveals that Hoole's representative, Whitworth, visited the office on February 5th, and October 28th of that year, on the latter occasion to discuss grates for Marchmont.[86]

According to Stuart Matthew, Hoole and Co. sent paper patterns for their grates to the Lorimer Office, where they were used as stock designs, with little or no alteration. This is borne out by some instructions from the Lorimer Office, regarding fireplaces at 6 Heriot Row, Edinburgh, remodelled in 1910 for Alexander Maitland: "The marble chimney piece from Great King Street is to be re-erected in the front drawing room....The grate to be similar in design to Hoole's No. 3676, but the fret to be similar to the existing fender."[87] Among the material preserved from the office is a book with photographs of fire places, and grates, in the manner of a sample book;[88] this would seem to reinforce the idea that the office built up a stock selection of this work, probably from various craftsmen.

The firm of Allan and Sons of Leith Walk, "Marble Cutters, Tile Layers and Monumental Sculptors", was responsible for much of the stonework of Lorimer's fireplaces. For Balmanno, they carved the drawing

room, boudoir and billiard room chimneypieces, as well as Hoptonwood stone basin tops for the bedrooms.[89] Characteristically, these chimneypieces are relatively plain in shape, with simple mouldings. Throughout the Lorimer Office's statements of accounts, interior marble work is ascribed to Allan and Sons; for instance, similar chimneypieces were carved for Rowallan, in addition to marble shelving and radiator panels.[90]

COLOUR IN THE INTERIOR

It has previously been argued that Lorimer demonstrated no particular skill in the orchestration of colour. The palettes of his interiors are almost always restricted, yet often the marble chimneypieces introduce a subtle colour harmony, reflecting the tones of the surrounding paintwork or wood panelling. The play of textures assumes great importance, with the random, fluid markings of the marble contrasting with crisp, geometric mouldings, or delicately carved foliage.

Sometimes, these marble chimneypieces are embellished with carved panels. Louis Deuchars modelled plaster maquettes for fireplace decorations for Dunrobin and Midfield. These were then carved in

Hoptonwood stone by Allan and Sons.[91] Although Deuchars was not active in this capacity at Balmanno, he did model the monkeys for the roof ridges here.[92]

The introduction of stained glass to provide colour in the interior had been used by Lorimer to great effect, in ecclesiastical and domestic commissions before Balmanno. At Balmanno, the Camm family of Smethwick executed the stained glass in the staircase towers. Walter and Florence Camm, the son and daughter of the firm's founder, Thomas William Camm, executed designs based on the seasons and, poignantly, the war (fig. 105).[93] The correspondence in the Lorimer Office archives between Lorimer and Walter Camm suggests that while the former provided initial suggestions and on-going advice, Camm was largely responsible for the design of the windows, as well as their execution.

Walter Camm had already sketched designs for windows at Midfield when Lorimer proposed he should visit Balmanno with him.[94] In response to Lorimer's suggestion that he repeat an older design for Balmanno, Camm responded:

> "I should be much more satisfied in arranging the storm panel somewhat differently if it is to be done again rather than exactly reproducing it, and I ought to say that the original design was done for me

some years ago by a Miss Kay, who is a very capable designer for glass.

I think you suggested some subjects from Scott's Fair Maid of Perth for these windows (or would it be some other), and there are some very nice subjects to be had from that source."[95]

The sketches Camm sent to Lorimer for approval seem to have attracted some criticism, yet Camm was eager, perhaps impatiently so, to justify his decisions, and retain a measure of control over the design:

"With regard to the lattice glazing. The reason I kept these panes small was that the ship of necessity is rather small, and I was afraid that the contrast of larger quarries would give a rather coarse appearance. Furthermore, the windows themselves are small and I always think it is rather a good plan to keep plain spaces in such a little window rather on the small side, otherwise the window, already of small dimension, is inclined to be dwarfed. However, I shall see how it looks on the cartoon and will bear your remarks in mind....

The reason why I suggested that F window should have eight panes is that you will remember that we are retaining the original stanchion and saddle bars which are welded and are an inch and a half across the surface. This fact I felt would preclude the possibility of dealing with a small subject, though of course it might possibly be treated in such a manner as to work in with the very heavy bar. However, I will send you first a sketch on the lines I suggest with an alternative of the Sun and Moon idea."[96]

Two months later Camm submitted a finished panel to Lorimer, assuring him, "I will bear in mind your instructions as regards simplicity", but continuing:

> "I trust with regard to the Balmanno panel...that I have not made this too complex. I brought in a little figure of Neptune driving the sea-horses and striking with his trident, to follow out the idea which was suggested for the lower window, but as this figure comes in the foam, I do not think will make the panel more intricate in appearance than if the foam had been treated naturally."[97] (see fig. 106)

Camm's suggestions are those of an independent craftsman, negotiating with a patron. His example belies the idea of too rigid a distinction between craftsman and designer; Lorimer himself had criticised separatism between designer and executant in his article on stained glass for Country Life.[98] Despite any differences of opinion on Lorimer's part, he admired the Camms' work enough to encourage them to show at the 1916 Arts and Crafts Exhibition.[99]

The issue of colour in the interior demands greater attention upon the consideration of upholstery and interior paintwork. It must be stated from the outset that Lorimer was not a decorator in the manner of, say, John Fowler, whose work, like that of Lorimer, often comprised the renovation of historic British country homes. Lorimer's interiors were not united, as Fowler's were, through the skilful manipulation of colour in fabric and paintwork. Nor did he exploit the decorative potential of upholstery. Instead, Lorimer's

approach to upholstery and paintwork was on the whole pragmatic, at worst lending his rooms a utilitarian rather than sensuous, or luxurious aspect. In short, he was unable to realise the potential of these tools to the interior.

However, this is not to say he lacked appreciation for fabrics. His sketchbooks testify to the considerable pleasure he found in studying textiles, such as Italian stamped velvet, German orphries, Spanish embroideries and Persian quilting. Some of these sketches are delicately coloured. On a more utilitarian level, he discussed with Dods the advantages to be reaped from economy class rail travel: "I'm covering my bench with grey striped hair cloth -- precisely the same as the seats of this 3rd class carriage in which I'm sitting -- I think it's most beautiful stuff. Made Whytock get it specially".[100]

Lorimer himself collected fabrics, embroideries and tapestries -- his letters to Dods document the purchase of substantial amounts of this work -- and sometimes these were incorporated into his furniture designs. The Whytock and Reid daybooks contain references to the covering of furniture for 54 Melville St., and for Gibliston, with Lorimer's own needlework and other fabrics.

Association with James Morton of Morton Sundour Fabrics, Carlisle, afforded Lorimer the opportunity to experiment with the reproduction of antique fabrics in his own collections and those of clients such as Burrell and Holms. A letter to Morton from the time of the Balmanno commission reveals Lorimer's fastidiousness regarding tone and shade; as a rare example of his writing on this subject, it merits quoting at length:

> I have your letter enclosing the small samples that your man has done reproducing portions of the Gothic cushion I left with you. I think he has made a surprisingly good job and got the colours wonderfully well though perhaps on the cold side....I feel that in reproducing these things the colour ought to be kept a shade stronger than in the faded original, to allow for fading....My only other criticism is, that he has got the black background rather too uniform in tone. I know it is a matter that Witter makes a point of in reproducing these things, to get the slightly broken effect into the black background....it is very important to get a little feeling of texture into the background and avoid the deadness of the uniform black....I am returning the patterns herewith and at the same time sending you my piece of Arras Verdure. I understand the date of this is about 1500 and you will see there is a good deal of variety in the treatment of the background, but whether this is a result of mending or faking I am not expert enough to know. I feel that this Verdure would make a delightful covering for lug arm chairs, ordinary seats for stools, chairs, etc., and loose cushions. If not practicable to reproduce exactly as it is, your people could perhaps work up something from it."[101]

However, this degree of meticulous attention to the colour and design of fabrics was characteristically confined to single items, conceived for his family's use. Unlike Voysey, for example, Lorimer did not design printed fabrics, turning his attention instead to specialised items such as embroideries, largely designed for, and executed by, family members. Probably the most impressive were the four bed covers exhibited in 1899 in the New Gallery (fig. 107).[102] His choice of this medium for exhibition does indicate the importance he placed on this work; to the previous Arts and Crafts Exhibition, he had contributed a linen sofa back, executed by Mrs. Stodart.[103]

It would seem probable, though, that the execution of these embroideries was too time-consuming to allow their inclusion in interior commissions of Balmanno's scale. Typically, Lorimer's designs are stylised representations of trees and animals, worked in strong, bright colours, and rather intricate in conception. The Studio considered Lorimer's bedspreads "quaintly conventional in design", an appraisal reiterated by the American journal House and Garden.[104] An illustration in the latter was accompanied by the comment: "Mr. Lorimer has produced many designs for furniture and embroideries, most of them strictly traditional in

manner yet all displaying a consistent evolution from the best of earlier examples...".[105]

The traditional nature of Lorimer's embroidery design is especially conspicuous in relation to the other embroideries exhibited at the New Gallery in 1899. Many demonstrated a preoccupation with mythical and mystical subject matter, and were experimental in technique.[106] The historicism and intricacy of Lorimer's embroideries, in which solid areas are filled with stitches, rather than appliquéd fabric, are further accentuated beside the bold designs of Scottish embroiderers such as Jessie Newberry and Ann Macbeth, whose techniques facilitated the much faster execution of embroidery.

For these reasons, Lorimer was mainly reliant on specialised upholstery firms for the provision of fabrics. For Balmanno, and contemporaneously for Midfield, Whytock and Reid acted in their capacity as upholsterers as well as cabinetmakers. As floor covering at Balmanno, the company supplied a large quantity of Eastern rugs, as well as cork carpet for the bathrooms, kitchen passages and housekeeper's room.[107] Curtains of linen, silk or damask, sometimes with matching cushions for the window seats, were provided for the public rooms, while the bedrooms had

linen or cretonne curtains. The company supplied mattresses, bedspreads and embroideries, upholstered Lorimer's furniture designs, and sometimes re-covered antique furniture purchased for the house.

Although the Whytock and Reid daybook recording this commission gives little information on colour schemes -- apart from documenting that the parlour curtains were of purple damask -- an accepted estimate from the company seems to indicate that the colour purple was used relatively pervasive.[108] Purple damask had also been supplied for Midfield's drawing room.[109] When compared with some of the tightly coordinated colour schemes of George Walton, or Mackintosh, for example, it would appear that at Balmanno, a deliberately unassertive environment was created as a pliant setting for a melée of furniture and decorative items. This would accord with Lorimer's very sparse directions on colour in his description to Dods of an ideal drawing room: "The chair coverings should be *warm* in colour and the curtains the same and the walls and cornice entirely white painted".[110]

The example of houses in which upholstery survives, bears this out. The upholstery supplied by Whytock and Reid for Touch is understated; for the drawing room curtains and window seat covers, a hard-

wearing green and gold chevron fabric was employed (fig. 108), very similar to that used to cover a sofa now in Kellie (see cat. 36). The dining room curtains are a soft green, and the pelmets typically plain. Two of the upper bedrooms were slightly more adventurous, in that their walls were covered with linen, one printed with a vine design in reds and greens (fig. 109), and the other with peacocks in reds and blues. However, since a female member of the client's family was an amateur interior designer, this treatment may have been at her instigation.[111] At Monzie, where the majority of the upholstery as supplied by Whytock and Reid survives, soft greens predominate (fig. 110).

The majority of the walls at Balmanno were wood panelled; however, the Edinburgh firm of Moxon and Carfrae, Decorative Painters, had a small account here.[112] Unfortunately, the records of Moxon and Carfrae for this period are, at present, missing. A statement from the Lorimer Office of their work at Marchmont gives some indication of Moxon and Carfrae's contemporary journey for the architect.[113] This included painting and gilding coats of arms, painting samples of Hadden's ironwork, and painting a bust of Beethoven.

Moxon and Carfrae had been responsible for most of the interior paintwork at Monzie.[114] The specifications from the Lorimer Office for the painting of the drawing and dining rooms, again suggest the deliberate creation of a very neutral environment. For the drawing room, it was stipulated, "Walls to be prepared and painted 4 coats, French grey colour, egg-shell finish....oak floor to be given a coat of varnish in which a small proportion of stain has been mixed in to give it a grey colour to approval", and for the dining room, "The entire wall surfaces to be painted 4 coats green or other approved colour".[115] Indeed, green is the predominant colour at Monzie.

More concerned with effects of light and shade, the massing of volumes, and the proportions between part and whole, Lorimer was content to create almost monochromatic room arrangements. While he might particularise about the colours of a tapestry cushion, this was never transferred to the scale of an interior; his scrutiny was reserved for separate individual items, whose tones were not inter-related. The capturing of the "total impression" that was his expressed objective, was achieved not through colour but the composition of masses. And here light became a primary medium, encouraging Lorimer to think in terms of material texture. Consequently, the surface

properties of wood, the juxtaposition of figures, assume fundamental importance (fig. 111).[116]

"DECORATIVE ESSENTIALS"

Attention to the individual parts of the composition at Balmanno resulted in the importation of antiques and decorative objects on an unprecedented level. In addition to furniture, Lorimer also purchased ornamental items from dealers, such as brass candlesticks,[117] brass dishes,[118] and an ivory lace box,[119] and Whytock and Reid provided a tortoiseshell and ivory inlaid box.[120] It is clear the judicious selection and display of small items was of great consequence in creating interiors; the Gibliston Inventory, which records such disparate items as oriental china, Scottish snuff boxes, and Venetian glass, compounds the personal importance of this pursuit to Lorimer.

Lorimer designed few ornamental items himself. There are occasional references among the Whytock and Reid records to this category of work executed for him. Rather oddly perhaps, the company cut to special shapes, polished, and prepared for mounting, a quantity of coconuts for Lorimer.[121] More conventionally, they made for him a silver-mounted lace cabinet, and a jewel

case veneered in amboyna wood, which were displayed at the 1923 Arts and Crafts Exhibition.[122]

It is interesting to consider how many of Lorimer's designs for furniture and fittings were for display purposes. As discussed previously, china recesses were a recurrent feature of his drawing and dining rooms; there is a display recess in the chimney wall of the Balmanno drawing room. Glass-topped display cabinets were also common items in his repertoire, a considerable number being made by Whytock and Reid for Gibliston and for Glencruitten (e.g. cats. 78, 85, 86, 89).

Although Lorimer designed so few ornamental pieces, his was an encompassing vision of the interior, in which the aesthetic and emotive importance of decorative items was acknowledged. His approach may profitably be compared to that of Gertrude Jeckyll, at Munstead Wood. In a lyrical passage on her treasures, from which Lorimer extracted a sentence almost verbatim for his description of an ideal drawing room, she wrote:

> Here are memories of many lands and of many persons....there are tiny ancient tear-bottles, both brilliant and dainty in iridescent colouring of their decaying surface flakes; a little silver Buddha; delicate pieces of Venetian glass; bronze coins green with age; old church embroideries

> of gold and colours upon white silk now faded and discoloured; ostrich eggs of ivory white and emu eggs of dim dusty green...a life's history in a hieroglyphic writing that is legible to one person only, but that to all comers presents a somewhat pretty show.[123]

Lorimer had visited Munstead Wood shortly after its completion by Lutyens, and had been impressed by its evocation of family history; it is possible, then, that Gertrude Jekyll had some influence on the development of Lorimer's ideas on interior arrangement. The quality Jekyll prized in her home -- "it almost gives the impression of a comfortable maturity of something like a couple of hundred years" -- Lorimer aimed to recapture through his interior work; what he attempted to convey at Balmanno was the impression of "a life's history in hieroglyphic writing".

As well as furniture and decorative objects, Lorimer chose a number of pictures for the castle. The evidence suggests that in his attitude to paintings, Lorimer was conditioned by the Arts and Crafts philosophy that eschewed the elevation of the fine over the decorative arts. Shaw Sparrow's publications espouse this ideology in their consideration of paintings as "decorative essentials", and it is from this perspective that Lorimer treats the arrangement of pictures in interiors.

He suggested in his description of an ideal drawing room that paintings should be displayed in prepared panels in designated spaces, such as above the fireplace. This can be seen in practice in photographs of Melville St. (see fig. 48) and Hallyburton. Although distinguished by moulding or decorative carving, the surrounding wall panel does not function like a frame, "a trampoline (that) sends our attention hurtling off to the legendary dimension of the aesthetic island", as defined by Ortega y Gasset.[124] By integrating the picture with the wall, Lorimer denied its quality of apartness. The same aesthetic had earlier produced the painted furniture of the Arts and Crafts period, such as that produced for the Red House by Webb and Morris. The murals of Phoebe Traquair, and later the painted furniture of the Omega Workshops, may be seen as the logical extension of this 'democratisation' of the arts.

Yet more than a conviction of the equality of the arts guided Lorimer's treatment of paintings in the interior. Along with elements such as furniture, fittings and decorative objects, paintings, he perceived, could make a powerful contribution to the atmosphere of the interior. Consistently, his preferences lay with Dutch seventeenth-century genre and still life. In an early letter to Dods he

expressed his pleasure in the interiors of Terborg, Metsu, Steen, Vermeer, de Hooch and Dow, "where everything is of the most rarified description but with that delightful look of having been made for use, but at the same time with such an exquisite touch about it all..."[125] The qualities he found to reside in these paintings were the same as those with which, he believed, Dutch antiques were embued, and precisely those which he attempted to retrieve in his interiors. Far from considering the painting an "aesthetic island" existing in a different dimension, Lorimer intended it to function as a shaping feature of the room.

The paintings chosen for Balmanno included several marine pieces, in deference to Miller's career.[126] Although much space has been given to consideration of the architect's wishes, it must be assumed that these shipping subjects helped create a cogent atmosphere for Miller. The client's wishes as regards paintings were accommodated, as Matthew reported in October 1918 that Miller was anxious to place a picture already in his possession in the boudoir.[127]

Consistent with his decorative approach to paintings, Lorimer gave consideration to the design of frames and surrounds. In the office furniture album is a photograph of a wooden frame carved for him by the

Clows (cat. 100). The Whytock and Reid daybooks record the carving of frames to Lorimer's designs, for numerous of his commissions, as well as for his own use. Among the company's working drawings are designs for a tortoiseshell frame edged with ebony, and carved and gilt overmantel frames for Touch (cat. 101), Brackenbrough and Midfield.[128]

Lorimer's accordance of such attention on the frame suggests an aesthetic that valued the craftwork of the surround as much as the artwork inside. His keen interest in needlework and tapestry may also be understood in terms of negating hierarchical distinctions between craft and fine art. Like Burrell, Lorimer was an enthusiastic collector of both tapestry and antique needlework; the Dods letters document the purchase of substantial amounts of this work, in Britain and on the Continent.

The Gibliston Inventory lists twelve important needlework pictures, the earliest dating from the reign of Charles 11. These were among his most valuable possessions in monetary terms, and a measure of their personal worth was that he considered bequeathing some to the South Kensington Museum as "some return to make to their enchanting place where one spent so many hours of most amazing enjoyment."[129]

The major piece of tapestry Lorimer owned was a Tournai tapestry, La Partie de Chasse au Faucon, which had originally been intended for Hallyburton, but did not complement the other, later tapestries chosen for the dining room. Violet Wyld, then his fiancée, was persuaded to buy it with some of her trousseau money.[130] The investment was a sound one, at least for Robert Lorimer, who considered living with it a continual pleasure. To Dods, he once expressed his belief that allegorical Flemish fifteenth-century tapestries were "the most marvellous things that have ever been produced in the world by frail mankind."[131] Tapestry and needlework pictures contributed significantly to the Loan Exhibition of Antiques at the New Gallery, and these were described in the catalogue as outstanding features of the show.[132]

For Balmanno, Lorimer selected both tapestries and needlework panels, with frames made by Whytock and Reid.[133] A large tapestry is visible in the Country Life photograph of the billiard room.[134] Long before the time of this commission, tapestry had become a major element of his interior design.

His experience remodelling the interiors of 8 Great Western Terrace seems to have been seminal.

Tapestries, which constitute such a major part of the Burrell Collection's importance, were among Burrell's early purchases. Unfortunately, there are no extant purchase books prior to 1911; the best sources on Burrell's early collecting are the catalogue to the 1901 Glasgow International Exhibition, an undated series of photographs of interiors at 8 Great Western Terrace, Glasgow, and references to Burrell in the Dods Correspondence.[135]

Burrell lent thirteen tapestries to the Glasgow Exhibition, principally from the fifteenth and sixteenth centuries.[136] His dining room at 8 Great Western Terrace resembled a tapestry court, albeit a rather cramped one, the decor of which seems to have been the joint creation of Burrell and Lorimer, who told Dods, with evident satisfaction:

> "he has some nailing Gothic tapestries that I got him -- or put him onto buying, Trois Scenes de Chasse! Well, when we tried these up in his dining room we found that they exactly fitted one side of the room. Seeing these up and two other bits he has fired us up to making a regular tapestry room of it, which meant that we must find another piece, and as Paris is the centre to which all tapestry is gravitated, he said he was going to nip over and see if he could find a piece -- I agreed to go with him..."[137]

It is difficult to ascertain whether, to Dods, Lorimer over-stressed his influence over Burrell's

choice of tapestries. However, Lorimer actively encouraged other clients to buy tapestry for the decoration of their rooms. For example, he accompanied his clients at Hallyburton to Paris, to advise them on the purchase of £2300 worth of tapestry -- three Louis Douze pieces and one Gothic piece.[138] By the time of the Balmanno commission, Lorimer's preferences had become well-known to dealers, and he was offered several panels in connection with these interiors.[139]

It is clear that Lorimer introduced paintings, needlework pictures and tapestries into his interiors, not only for decorative effect, but for the emotive qualities they contributed to the room. Balmanno, by all indications, was a commission that allowed Lorimer great freedom in the arrangement of furniture and decorative objects; the interiors, then, present an example of Lorimer's vision at its most untrammeled.

However, this is not to say that Balmanno exemplified Lorimer's ideal in interior design. Boundaries are an inevitable factor of any interaction between patron and client. Most commonly, restraints of economy and his clients' preferences acted to shape Lorimer's work. And such compromises were not necessarily negative; in many cases the boundaries themselves provided a frame for Lorimer's design. As

discussed in the previous chapter, an antiques collection could propagate Lorimer's ideas. At its best, far from stifling artistic expression, the participation of the client could stimulate artistic exchange.

CLIENTS AND INTERIORS

Lorimer's relationship with John Holms is probably the most dynamic example of this type of relationship. Their correspondence over the building of Formakin demonstrates the interplay of ideas generating ideas.[140] Considering the extent and quality of Holms' antiques collection, Formakin's interiors, as a joint creation of Lorimer and Holms, might have been the apogee of the architect's achievement.

Although slightly more conciliatory than Holms, Sir Benjamin Faudel-Phillips also made an imaginative contribution to the interior design of a new wing at Balls Park, Hertford. The majority of the work was undertaken in the mid 1920s, yet it appears Faudel-Phillips conceived of the alterations earlier, as in 1919 he had written to Lorimer regarding a set of antique dining chairs he had bought at the Hamilton Palace Sale, "worthy of any dining room even you can design".[141]

Although he described his ideas on interior decoration as "nebulous", he suggested that inspiration might be taken from the interiors at Denham.[142] Specifically, he stipulated that if the new dining and breakfast rooms were to have friezes, these were to be copied from a bedroom at Denham.[143] As intimated by his purchases at the Hamilton Palace Sale, Faudel-Phillips concerned himself with the selection of furnishings for the addition. During a trip to China in 1924, he purchased a wide variety of objects for Lorimer's rooms, including rugs and carpets:

> "The big Bokhara for the new dining room, the smaller one for the old dining room, the large Chinese Turkoman for the middle of the Gallery, the small Purdah for the hearth in the Oak Room....I am considering patterns of carpets for the Breakfast room and the staircase in the new wing, but all depends on patterns and prices."[144]

He also acquired a quantity of Chinese objects for Balls Park, which he conceded Lorimer would almost certainly disdain:

> "I have found some very nice lamp shades in Shanghai made by a chinaman. I am ordering a set for the house, through a friend, but as you and I do not see eye to eye in the matter of lamp shades, I quite expect you to disapprove. I have bought a few things, mostly of a kind to use in connection with the house, such as vases for lamps and flowers....About many of these things I quite expect we shall disagree."[145]

He concluded, generously, "Such mistakes as there are, if there are any, you can attribute to me, such successes, to yourself. I am well the most obstinate and interfering of men, but I have shown you a clean pair of heels, once the plans settled". Despite any expediences resulting from such obstinacy, Hussey was to deem the new interiors at Balls Park a success, discerning in the dining room at least, some influence from Swedish Modernism.[146]

In some cases, Lorimer's clients were more actively involved. In 1925, James Morton wrote to Lorimer to enquire about remodelling Craigiehall, Crammond, which he was leasing.[147] Lorimer had already designed a house for Morton, Tuethur, in Carlisle, and a considerable amount of furniture for him.[148] As Craigiehall was to become the family home, the Mortons wished to participate in its refurbishment. Mrs Morton wrote to Lorimer, sketching the panelling she wanted.[149] Lorimer seems to have welcomed the family's participation, as expressed in a letter of December 1926: "You are a marvellously brainy family! I think your suggestion for the subjects for the sculpture group is excellent and I suggest your sculptress daughter should herself design and model them, and they should be thereafter carved in oak by W. and A. Clow".[150] Scott Morton and Co. were responsible for

most of the carpentry and joiner work, but the Mortons wished to complete the decoration:

> "With regard to the interior painting and decorating, Mrs Morton and I, with the girls, have set our hearts on having a shot at it entirely on our own. We feel it is probably the last venture of the kind we shall have, and we want to have the fun of superintending the whole of the painting, papering and interior decorating of all kinds by ourselves."[151]

On a number of occasions, Lorimer engaged the services of a decorating firm. For example, several companies, including a decorator, contributed to the furnishing of Swanston Cottage, Edinburgh, remodelled in 1908 for Lord Guthrie. In Guthrie, Lorimer had a client with well-defined ideas on the arrangement of his rooms. He stipulated that the drawing and dining room furniture be purchased from the Edinburgh dealer, R. Cowie, but thought antique furniture inappropriate for bedrooms:

> "No doubt these articles in old-fashioned guise are picturesque, but modern wardrobes etc. are much more convenient. I would have wooden beds with fairly dark wood, and the other articles white, coach-painted, wardrobes to have a hanging end with a long mirror in the door; rush-bottomed chair with one cushion; easy chair; beds to have the very best and easiest spring mattresses made. Each bedroom to have a bookcase, and a window seat, a waxed floor and a centre rug."[152]

The work of Heal and Son Ltd. was found to meet these requirements, and the company supplied bedroom

furniture and bedding for Swanston.[153] The choice of Heal's furniture for Lorimer's interiors seems an apposite one, as in many ways their design was complementary. Both Heal and Son and Lorimer abstracted from eighteenth-century design, at the same time as committing themselves to the production of functional, modern furniture.

The decorator Charles Swanson, of Charlotte Square, Edinburgh, was also involved with the furnishing of Swanston. He supplied antiques, rugs, curtains, and furniture for the servants' rooms.[154] Contemporaneously, Swanson carried out similar work for Lorimer at Rhu-na-Haven, Aboyne, for which R. Cowie again provided antique furniture.[155]

Scott Morton and Co. executed the interior woodwork at Swanston, and supervised the delivery and arrangement of furniture.[156] They also made bedroom and bathroom cupboards, constructed bookcases, supplied kitchen tables, and hung paintings. Lorimer's role here would seem to have been as coordinator, rather than interior designer.

What is clear from a study of the office records is that Lorimer's role as a designer of interiors varied greatly according to commission. His input

ranged from the all-encompassing attention to detail, as at Balmanno, to the selection of firms likely to suit his clients' preferences. In his more active role, he designed furniture for his interiors, and this furniture was conceived primarily to accord with its setting.

The final point that arises from this discussion is to consider to what extent Lorimer's furniture is context-specific. By far the greater part of his domestic furniture was created for the homes he built or remodelled. The Whytock and Reid drawings and records do indicate that occasionally single items were made for clients unconnected with a larger project. The dining table made for D. Y. Cameron (cat. 49) is one example. The Dods were other close friends for whom Lorimer designed. Although Lorimer often used designs on several occasions, there is no evidence he initially produced designs for the open market; however, a number of his designs were taken over by Whytock and Reid as stock designs.

Most of the designs unconnected with architectural commissions were produced for family members, though the Dods letters reveal Lorimer often had a situation in mind. It is striking how specific Lorimer often was, when planning the placing of his own furniture at

Melville St. or Gibliston. Although concerned with the design of furniture as a separate entity, and not simply as an adjunct to the interior, Lorimer did possess the ability to compose on the scale of the room that is fundamental to successful interior design.

[1] M. H. Baillie Scott, "An Ideal Suburban House," Studio 4 (Oct. 1894 - March 1895): 131.

[2] Hussey, Lorimer 56.

[3] Robert Lorimer, letter to Dods, 26-9-1896.

[4] Robert Lorimer, letter to Dods, 12-9-1901.

[5] The Earl of Crawford and Balcarres, "The Work of Sir Robert Lorimer: Vote of Thanks and Discussion," RIBA Journal 38 (Nov. 1930 - Oct. 1931): 294.

[6] Henry James, The Spoils of Poynton (London: Penguin, 1980) 12, 18.

[7] Hussey, Lorimer 32; Savage, Lorimer and the Edinburgh Craft Designers 125.

[8] Hussey, "Balmanno Castle, Perthshire -- 1," Country Life 69 (Jan. - March 1931): 344.

[9] "Men You Know," Bailie 87 (1915-16): 3.

[10] Lucas, Hurry, Galbraith and Macpherson, William Miller's notaries, letter to Robert Lorimer, 31-3-1915, EUL SC Gen 1963/30/22.

[11] This, and following information on Miller, from interview with Miller's grand-daughter, Lady Sutherland, Sept. 1992.

[12] "Men You Know," 4.

[13] Savage, Lorimer and the Edinburgh Craft Designers 125.

[14] Christopher Hussey, "Balmanno Castle -- 2," 394.

[15] Lorimer Office, "Balmanno, Notes Regarding Alterations to be Made, and Gutting of Old House, 11-12-1915," EUL SC Gen 1963/30/25.

[16] Lorimer Office, "Balmanno, Notes Regarding Alterations".

[17] Hussey, "Balmanno -- 11," 398.

[18] Lorimer Office, copy account from W. and A. Clow, 10-9-1918, EUL SC Gen 1963/30/184.

[19] Hussey, "Balmanno -- 11," 399.

20 Robert Lorimer, "Earlshall, Fife," lecture printed in the Builder 69-70 (July 1895 - June 1896): 31-2.

21 Blackie and Learmont 14.

22 Scott Morton and Company, account, 27-6-1907, EUL SC Gen 1963/13/46.

23 Hussey, "Balmanno -- 11," 398-9.

24 Thomas Beattie, letter to Robert Lorimer, undated, EUL SC Gen 1963/30/38.

25 Hussey, "Balmanno -- 11" 398; Savage, Lorimer and the Edinburgh Craft Designers 125

26 Lorimer Office, "Balmanno: List of Furniture Purchased in London," EUL SC 1963/30/67.

27 Lorimer Office, "Statement of expenses, 18th to 31st Jan., 1919," EUL SC Gen 1963/38/78.

28 Lorimer Office, "Balmanno Castle, Furnishing Accounts as Certified, 12-3-1921," EUL SC Gen 1963/30/143.

29 Weaver found this arrangement particularly satisfying: "One can hardly imagine a more suitable way of displaying family portraits, so markedly superior is it to the usual scattering of them on the walls in gilt frames of diverse types." Lawrence Weaver, ed. The House and Its Equipment (London: Country Life, 1911) 46.

30 James Lorimer 61.

31 George S. Aitken, History and Reminiscences of the Edinburgh Architectural Association, vol 1 (Edinburgh: EAA, 1913) 203.

32 Savage, Lorimer and the Edinburgh Craft Designers 68-9.

33 Examples are preserved in Eastlight folders in the Whytock and Reid Archives, arranged according to room.

34 Eastlight Folder 2, "Bedroom Furniture," WRA.

35 Eastlight Folder 2, WRA.

36 Whytock and Reid have photocopies of the latter, sent to them from Glencruitten. The originals are, for the moment, unlocated.

37 Lorimer Office, "Balmanno Castle, Probable Cost of Furniture, 13-10-1916," EUL SC Gen 1963/30/97. The proposals for the drawing room read as follows:
"Walnut, 2 large sofas (Holyrood) in green striped velvet £38 £76.
Easy chair in Do. £15.
Writing table with leather covered writing board in drawer £19 10s.
Tortoise-shell stationery case £7 10s.
Small bookcase with movable shelves £11 10s.
Shaped chest of drawers with marble top £36.
Tea table (R. S. L.) pie crust top-tray £10.
2 small tray-top tables £8 10s. / £17.
Low bookstand with trays £12 10s.
Writing chair, tub pattern, in velvet £11 10s.
4 gossip chairs £7 10s. / £30.
2 high back chairs in needlework £100.
Octagon table (Lindisfarne) £8 10s.
Damask table cover £10.
Low stool £9.
Etagere £12 10s.
Rugs £120.
Lacquer cabinet, gilt stand £120.
3 sets curtains of damask £60."

proposals for billiard room read:
"Mahogany table [scored through, "own table" written above].
4 large easy chairs in leather £18 £72.
Low bookcase 9ft. long £15 15s.
Round table £4 10s.
2 low tray-top coffee tables £14.
Card Table (Holyrood) £16.
2 etageres (Arts & Crafts) £12 10s. / £25
Writing Table £12 10s.
[The following items are scored through]
shell stationery box £7 10s.
Leather blotter £4 10s.
4 cushions for window seats £15 10s.
Rugs £60.
3 sets curtains for windows £60.
Tapestry Panels."

Proposals for hall read:
"Scottish Oak Long table on four bulged legs 9'0" £25.
Table (Lindisfarne) 4'0" dia. £13 10s.
Rug-chest 4'9" long £22.
Settle with panelled back 8'0" long £18.
Do. Do. 6'0" long £14."

38 Lorimer and Warrack 4.

39 Working drawing with job lines for Monzie dated 27-4-1911, for Drumkilbo 2-8-1922, for Glencruitten 19-5-1927, WRA/O S32.

40 Whytock and Reid Woodbook 1914-1918, p. 417: "2 'Balmanno model' chairs of elm, as making for Mr. Fadgen" (July 1918), WRA.

41 Whytock and Reid Woodbook 1914-1918, p.373: "2 Arts and Crafts *étagères*, walnut" (Feb. 1918), WRA.

42 Lorimer Office, "Balmanno Castle, Probable Cost of Furniture", proposals for the dining room read:
"Table, Scottish oak with extending top and splayed legs, top 7'6" x 3'0" extending to 12'6" £26.
Dresser with four deep drawers and turned legs 8'6" long £36.
Three tier side-table 7'6" long £16.
Round table for window £16 15s.
Dumb Waiter £13.
10 Chairs (corner) leather covered £6 10s./ £65.
2 Carving chairs (Pratt) £8 10s./£17.
Firescreen with needlework panel £35.
Rug 10'0" x 4'6" £25.
Press cabinet in recess"

43 Whytock and Reid Woodbook 1914-1918, p. 377; Daybook 19, A-L, p. 212, WRA.

44 Working drawing for Balmanno kitchen table, dated 1-2-1918, WRA/O P21.

45 Lorimer Office, "Balmanno, List of Furniture Purchased in London."

46 The framed photographs belong to the NMRS (Lorimer Collection), and are referred to by Savage, Lorimer and the Edinburgh Craft Designers 70.

47 Whytock and Reid Woodbook 1914-1918, p. 371, WRA.

48 Nathaniel Grieve, letter to Robert Lorimer, 27-11-1917, EUL SC Gen 1963/30/199.

49 W. and A. Clow, "Balmanno: Statement of Completed Work done for Various Contractors since November 1917," June 1918, EUL SC Gen 1963/30/164.

50 Lorimer Office, copy account for work by W. and A. Clow, original sent to Whytock and Reid to pay 12-9-1918, EUL SC Gen 1963/30/117.

51 Lorimer Office, copy account for work by W. and A. Clow, original sent to Whytock and Reid to pay 22-3-1919, EUL SC Gen 1963/30/116.

52 W. and A. Clow, "Balmanno: Statement of Completed Work".

53 Working drawing for bookcase, 1-2-1918, WRA/O B25; working drawing for table, 1-2-1918, WRA/B S26.

54 Working drawing for Marchmont business room table, 21-7-1914, and factor's room table, 25-1-1915, WRA/B Marchmont Pallet Ho19; working drawing for Rowallan table 2-12-1912, WRA/B T10.

55 Hussey, "Balmanno -- 11 ," 400; Lorimer 106..

56 William Scott Morton, letter to Robert Lorimer, 29-11-1917, EUL SC Gen 1963/30/58.

57 The Whytock and Reid woodbooks and daybooks document the provision of these items.

58 Working drawing for walking stick stand, 1-2-1918, WRA/B U2; according to Daybook 19 A-L, p.212, WRA, the walking stick and umbrella stands were supplied for the cloakroom.

59 This item is now at Kellie Castle.

60 Arts and Crafts Exhibition Society, catalogue for 1916 exhibition, nos. 92, 93, 88.

61 Builder 103 (July - Dec. 1912): 705; Studio 57 (1912-1913): 298.

62 Arts and Crafts Exhibition Society, catalogue for 1923 exhibition, no. 822.

63 Working drawing, various job lines, WRA/O A34.

64 Whytock and Reid Daybook 19, A-L, p. 214, WRA. William Miller's daughter, Mary Miller, has confirmed the existence of breadboards to the mice and corn pattern, letter to author, 15-5-1992.

65 Robert Lorimer, letter to Dods, 14-11-1900.

66 See Colin Amery *et al*, Lutyens: The Work of the English Architect Sir Edwin Lutyens (1869-1944), catalogue to exhibition, Hayward Gallery, 18 Nov. 1981 to 31 Jan. 1982 (London: Arts Council of Great Britain, 1981) 118.

67 Lorimer Office, "Balmanno Castle, Cost of Works as Certified," EUL SC Gen 1963/30/144.

68 Hussey, "Balmanno -- 11," 399.

69 Lorimer Office, "Balmanno, List of Electric Light Fittings to be Supplied by Mr. Thomas Hadden," EUL SC Gen 1963/30/79.

70 Savage, Lorimer and the Edinburgh Craft Designers 73.

71 Savage, Lorimer and the Edinburgh Craft Designers 73.

72 Carmichael 260.

73 Lorimer Office, "Rowallan, Ayrshire, List of Contractors," EUL SC Gen 1963/10/282.

74 Lorimer Office, diary 1905, SM. Drawings for Henshaw's light fittings are owned by SM and NMRS (Lorimer Collection).

75 Lorimer Office, "Balmanno, List of Furniture Purchased in London".

76 Lorimer Office, "The Glen, List of Amounts Certified, 14-12-1907," EUL SC Gen 1963/13/14; Thomas Hadden, certificate account, July 1907, EUL SC Gen 1963/13/18.

77 Lorimer Office, "Monzie Castle, Crieff, Statement of Accounts for Minor Structural Alterations, Electric Lighting, Additional Furnishing & c.," EUL SC Gen 1963/17/263.

78 Savage, Lorimer and the Edinburgh Craft Designers 73.

79 Arts and Crafts Exhibition Society, catalogue for 1923 exhibition, nos. 732, 736.

80 Lorimer's letter of 9-1-1929 is quoted by Hussey, Lorimer 103-4.

81 Charles Buchanan, copy letter to J. F. Matthew, 26-1-1931, Lorimer/Matthew Office, SM.

82 Arts and Crafts Exhibition Society, catalogue for 1899 exhibition, no. 656.

83 John Holms, letter to Robert Lorimer, 24-10-1905, EUL SC Gen 1963/9/253.

84 Henry E. Hoole and Co. Ltd., letter to Robert Lorimer, 14-9-1917, EUL SC Gen 1963/30/51.

85 Lorimer Office, "Monzie Castle, Crieff, Minor Alterations and Further Furnishing etc. Executed This Year (1912)," SM.

86 Lorimer Office, diary 1915, SM.

87 Lorimer Office, "6 Heriot Row, Grates, Chimney pieces etc, 31-3-1910," EUL SC Gen 1963/12/188.

88 Lorimer Office, sample book of grates etc., SM.

89 Allan and Sons, account for work at Balmanno, Feb. - May 1918, EUL SC Gen 1963/30/134.

90 Lorimer Office, "Rowallan, List of Contractors".

91 Louise Boreham, "Louis Reid Deuchars," Architectural Heritage Society of Scotland Journal 15 (1988): 17.

92 Hussey, "Balmanno -- 1," 349.

93 For information on the Camm family, see Alan Crawford, ed., By Hammer and Hand: The Arts and Crafts Movement in Birmingham (Birmingham: Birmingham Museums and Art Gallery, 1984) 125.

94 Walter Camm, letter to Robert Lorimer, 4-8-1916, EUL SC 1963/30/40.

95 Camm, letter to Robert Lorimer, 4-8-1916.

96 Camm, letter to Robert Lorimer, 28-8-1916, EUL SC 1963/30/41.

97 Camm, letter to Robert Lorimer, 30-10-1916, EUL SC Gen 1963/30/54.

98 Robert Lorimer, "Memorial Stained Glass Windows," Country Life 38 (July - Dec. 1915): 642.

99 Walter Camm, letter to Robert Lorimer, 30-11-1916, EUL SC Gen 1963/30/66.

100 Robert Lorimer, letter to Dods, fragment.

101 Robert Lorimer, letter to James Morton, 29-2-1916, NMRS (Lorimer Collection).

102 Arts and Crafts Exhibition Society, catalogue to 1899 exhibition, no. 613.

103 Arts and Crafts Exhibition Society, catalogue to 1896 exhibition, no. 354t.

104 Studio 21 (1900): 151.

105 "Work of R. S. Lorimer, a Scottish Architect," House and Garden 3 (Jan. - June 1903): 155.

106 For instance, Mary Newill claimed inspiration from Japanese embroidery for her panels illustrated in the Studio 18 (1899 - 1900): 190.

107 The company's provision of carpets, upholstery, etc., is documented in Daybook 19 A-L, p. 212-19, WRA.

108 Whytock and Reid, estimate, accepted 28-7-1919, EUL SC Gen 1963/30/121.

109 Whytock and Reid, Daybook 19 A-L, p. 6, WRA.

110 Robert Lorimer, letter to Dods, 12-9-1901.

111 This was suggested by Charles Buchanan, present owner of Touch.

112 Lorimer Office, "Cost of Works as Certified,".

113 Lorimer Office, "Marchmont Account: Moxon and Carfrae for Decorative and Other Work," EUL SC Gen 1963/37/198.

114 Lorimer Office, "Monzie, Statement of Costs."

115 Lorimer Office, "Monzie, Specification of Painter Work, 22-11-09," EUL SC Gen 1963/17/256.

116 The expressive use of wood by Lorimer and his craftsmen is more fully discussed in chapter 5 of this thesis.

117 Lorimer Office, copy account, Louis Mossel, original sent to Whytock and Reid to pay, 1-7-1918, EUL SC Gen 1963/30/139.

118 Lorimer Office, copy account, Frank Block, original sent to Whytock and Reid to pay, 20-8-1918, EUL SC Gen 1963/30/141.

119 Lorimer Office, copy account, Gill and Reigate, Ltd., original sent to Whytock and Reid to pay, 24-3-1920, EUL SC Gen 1963/30/198.

120 Whytock and Reid, Daybook 19 A-L, p. 215, WRA.

121 Whytock and Reid, Daybook 19 A-L, p. 303, p. 481, WRA.

122 Arts and Crafts Exhibition Society, catalogue to 1923 exhibition, nos. 721, 823.

123 Gertrude Jekyll, Home and Garden (London: Longmans, Green and Co., 1900) 11. Compare Jekyll's description of keeping her objects safe "from the well-meant but occasionally fatal flicks of the household duster (10), with Lorimer's description of keeping ivories "safe from the well-meaning but sometimes false flick of the domestic duster (letter to Dods, 12-9-1901).

124 José Ortega y Gasset, "Meditations on the Frame," 1921, reprinted Perspecta 26 (1990): 189.

125 Robert Lorimer, letter to Dods, 1899 fragment.

126 Lorimer Office, "Balmanno Pictures," 25-1-1918, EUL SC Gen 1963/30/67.

127 Lorimer Office, diary, 18-10-1918.

128 Working drawing for tortoiseshell frame, 25-2-1913, WRA/B F18; working drawing for frame for Touch, 26-2-1929, WRA/B L1; working drawing for Brackenbrough frame, 2-3-1905, WRA/B L1; working drawing for Midfield frame, WRA/B T18.

129 Robert Lorimer, letter to Dods, 3-1-1899.

130 Savage, Lorimer and the Edinburgh Craft Designers 55.

131 Robert Lorimer, letter to Dods, fragment.

132 Lorimer and Warrack 4.

133 Lorimer Office, "List of Furniture Purchased in London"; Whytock and Reid, Daybook 19, p. 214-15, WRA.

134 Hussey, "Balmanno -- 11," 399.

135 Photographs in the archives of the Burrell Collection, Glasgow.

136 Glasgow International Exhibition Catalogue, 1901, Mitchell Library, Glasgow Room. See, also, Richard Marks, Burrell: A Portrait of a Collector (Glasgow: Richard Drew Publishing, 1983) 87.

137 Robert Lorimer, letter to Dods, 4-2-1902.

138 Robert Lorimer, letter to Dods, 14-9-1903.

139 Letters from dealers to Robert Lorimer, EUL SC Gen 1963/30/39;52;69.

140 Correspondence between Robert Lorimer and Holms, EUL SC Gen 1963/9/-.

141 Benjamin Faudel-Phillips, letter to Robert Lorimer, 5-11-1919, EUL SC Gen 1963/15/94.

142 Possibly Denham Place, Uxbridge. Faudel-Phillips, letter to Robert Lorimer, 9-3-1923, EUL SC Gen 1963/15/98.

143 Faudel-Phillips, letter to Robert Lorimer, 6-4-1924, EUL SC Gen 1963/15/99.

144 Faudel-Phillips, letter to Robert Lorimer, 6-4-1924.

145 Faudel-Phillips, letter to Robert Lorimer, 6-4-1924.

146 Hussey, Lorimer 55.

147 James Morton, letter to Robert Lorimer, 4-10-1925, EUL SC Gen 1963/13/157.

148 A number of drawings for this furniture survive at Whytock and Reid; Tuethur furnishings listed in Whytock and Reid Daybook 19 A-L, p. 432-3, WRA.

149 Mrs Morton, letter to Robert Lorimer, 30-11-1926, Gen 1963/13/178.

150 Robert Lorimer, letter to Mrs Morton, 1-12-1926, NMRS (Lorimer Collection).

151 James Morton, letter to Robert Lorimer, 28-5-1926, EUL SC Gen 1963/13/188.

152 Lord Guthrie, letter to Robert Lorimer, 3-4-1908, EUL SC Gen 1963/12/95.

153 Heal and Son, Ltd, account (final certificate dated 19-3-1909), EUL SC Gen 1963/12/109.

154 Account from Charles Swanson, 20-3-1909, EUL SC Gen 1963/12/106.

155 Account from Charles Swanson, EUL SC Gen 1963/5/341; account from R. Cowie, EUL SC Gen 1963/5/271.

156 Account from Scott Morton and Co., Oct. 1908, EUL SC Gen 1963/12/162.

CHAPTER 4

ATTITUDES TO THE NEW: TRADITION AND TECHNOLOGY

Until this point, this study has been largely concerned with Lorimer's attitudes to tradition, and with the subject of his inspiration from the past. Yet, Muthesius had focused on the potential of Lorimer's work to lead Scottish developments.[1] Immediately following Lorimer's death, critical opinion discerned in his design as many progressive as conservative tendencies. Certainly this was an interpretation espoused by Hussey, who on several occasions in his monograph compared Lorimer's achievement to that of Swedish contemporaries.[2] Given the date of Hussey's book (1931), the analogy might strike as a surprising one; it had been apparent at the 1930 Stockholm Exhibition that Swedish designers were aligning themselves increasingly with the functionalism of the Modern Movement. In his appreciation of Lorimer's work written in 1929, Leslie Thomson stated that Lorimer had widely studied modernism, and was committed to the type of functionalism expressed not so much in Germany or France, as in Scandinavia.[3]

Certain aspects of Lorimer's architecture might seem indicative of a modernist aesthetic, such as the simplification and plastic massing of several of the Colinton exteriors, since compared to Mackintosh's architecture.[4] However, there has been little attempt to evaluate any modernist concern expressed through

Lorimer's furniture and interiors; while early critics recognised these as progressive, this quality, as it pertained to Lorimer's work, was not defined. Any balanced study of Lorimer's design must engage the critical opinions of his contemporaries, and assess in what ways this design might be interpreted as modernist or otherwise, both from the 1930s and late twentieth-century viewpoints.

From the outset, it must be acknowledged that Lorimer was by no means a theorist, and never formally presented any critical commentary on his work or objectives. While it is possible to recover a perspective on his attitudes to modernism, from sources such as papers delivered to the Design and Industries Association, or letters to Dods, it should be reinforced that Lorimer never intended these to provide any consistent commentary on the future of British design. Although undeniably there are dichotomies between Lorimer's attitudes to past and future, between his regionalism and modernism itself, with its tendencies to standardisation and the negation of local culture, between his vindication of individual handcraft and industrial collectivism, Lorimer did not address the problem of ambiguity.

It is possible he did not himself perceive ambiguity in his aims. Although Lorimer has subsequently been moulded as a retrogressive, "dreamer of dreams", his work and professional associations reveal a pragmatic mind engaging the very pertinent issues of national manufacturing, industrial design and distribution.[5] The relatively infrequent statements he made regarding such issues are single-minded, self-assured, even bluff, and give no impression of any struggle to reconcile conflicting tendencies in word and deed.

And it is in deed that he accomplished most of significance. One of his important and little recognised contributions was his involvement with the education of furniture designers and makers. This occupied him from early career, when the Arts and Crafts Movement was the foremost influence on his work, through his disenchantment with the Movement, and his growing allegiance to the reorientation of design education towards greater commitment to industrial production.

LORIMER AND THE ARTS AND CRAFTS MOVEMENT

Lorimer's association with the Arts and Crafts Movement has been regarded as evidence of a tendency to

regression, yet what is probably more important is that it represents his early, and enduring, interest in the standard of British industrial design. One of the best-known aspects of Lorimer's furniture design is its Arts and Crafts character; Savage's interpretation was largely from this angle, and this, of course, has informed subsequent surveys. A restrictive interpretation of Arts and Crafts, though, can make little sense of Lorimer's work; his use of decorative veneers, lacquering and gilding, and his enthusiasm for industrial manufacture, flaunt early and much-cherished tenets. Given the catholicity of views encompassed by the term Arts and Crafts, it is important to distinguish between the concepts originally formulated by Ruskin and Morris, and the dynamic expansion of ideas motivated by these concepts.

Certainly Lorimer admired many of the early protagonists of the movement, most profoundly William Morris, who had come to Edinburgh in 1889 to preside over the Applied Art Section of the Congress of the National Association for the Advancement of Art and its Application to Industry. Lorimer attended this conference and, as Savage points out, John Henry as Secretary of the Painters' Section had opportunity to introduce his brother to designers and theorists.[6] A year later Lorimer went to London to train with the

Arts and Crafts architect George F. Bodley, yet moved by 1891 to the office of the late James MacLaren.[7]

Lorimer's study of the precepts of the Arts and Crafts Movement, and his many close associations with its practitioners, helped shape his early commitments, which were expressed in a lecture on William Morris that he read to the Edinburgh Architectural Society in 1897.[8] Formed in 1896, this society functioned as a parallel wing to the Edinburgh Architectural Association, though unlike the Association it was open only to professional architects, and tended to attract younger members.[9] That its focus was primarily academic seems appropriate to Lorimer's evolving interest in education, and the dissemination of knowledge through public lectures and published articles. Lorimer's lecture to this junior wing reiterated the, by then, predictable precepts of the Arts and Crafts Movement, with its emphasis on truth to materials and locality, and honesty of expression.[10]

Yet even at this stage, it would appear that Lorimer was more concerned with the results of Morris' revolution, than the idealistic principles behind it. He told Dods that what he wanted to stress through his talk was Morris' role as *instigator* of a movement which resulted in well-designed, well-produced goods being

made available for purchase.[11] The *wider* availability of such goods was to become one of Lorimer's prominent concerns, though his private practice would not be directed to this end.

Even before full initiation into the Arts and Crafts Movement, through membership of the Art Workers' Guild in 1897, Lorimer was sceptical about its material achievements; he had found little commendable at the 1896 Arts and Crafts Exhibition, with the exception of some silver by Ashbee, and his response to the invitation to join the ranks of the Guild was typically wry: "Suppose I ought to be proud to be associated with C. R. Ashbee, Voysey, etc. Anyway I accepted, as it only costs 10/- a year".[12]

Lorimer recognised that too rigid an adherence to some of the principles stipulated, for instance, in the Arts and Crafts Essays, could result in an "artificial crudeness", already condemned by critics. For instance, regarding the 1893 Arts and Crafts Exhibition, the Builder had cautioned, "In some of the furniture we find rather too great a tendency to the virtue of plain solidity."[13] Lorimer's inlaid linen cabinet, made by Morison and Company (cat. 27), was judged to be a far more satisfactory piece of cabinetwork than Lethaby's much cruder inlaid oak chest

executed "in a very primitive fashion".[14] Although Lorimer's inlaid work is obviously related to such Arts and Crafts experiments, it has less of the contrived naïvety of some of these pieces, and there is no comparable insistence on exposed joinery.

Lorimer contributed to the Arts and Crafts Exhibition Society's triennial shows throughout his career, which would suggest that he perceived his design to be compatible with the Movement as it developed. The furniture he displayed during the 1890s was markedly different from that exhibited in the next decades, this change in emphasis remaining in line with contemporary work. The marquetry items of the nineties were replaced by furniture in an eighteenth-century manner, whose "suavity of line" was found comparable to contributions by Ambrose Heal, Charles Spooner and Romney Green.[15] This admiration for the forms of the eighteenth-century was interpreted by Joseph Thorp of Heal and Son, as the maturation of the aesthetic sense, *away* from "the first inevitable stage of a self-conscious and affected simplicity all but monastic".[16]

As one of only two Scottish members of the Arts and Crafts Exhibition Society, Lorimer developed close friendships with Arts and Crafts associates in England.[17] Yet he also participated in the movement in

Edinburgh, which often diverged from its English model in its degree of pragmatism. Elizabeth Cumming has written that the movement in Edinburgh, "although romantic in detail, was to a large extent an intensely practical and educative movement, born out of the marriage of social anthropology and manufacture design reform, and broadened by many of its theorists among whom could be counted its principle workers".[18] It is apposite, then, that education had been a prominent theme of the National Association's Congress in Edinburgh in 1889.[19] Thus, from an early stage Lorimer was exposed to an expediency that tempered the inherent idealism of the movement.

Design education was a subject that was to increasingly engage him, and it was in this sphere that he became active in Edinburgh on his return from London. During the 1880s, the women of the Lorimer family had become involved with the Edinburgh Social Union, an essentially philanthropic organisation founded in 1884 by Patrick Geddes.[20] Robert Lorimer became a member on his return to Scotland in the early 1890s.[21] Although a large part of the Union's activity centred on improving the living conditions and health of Midlothian's working classes -- an area in which the Misses Lorimer were concerned -- art classes were provided as a recreational and educational opportunity.

At first, wood carving and brass beating were offered,[22] and, as this part of the Union's activities expanded, clay modelling, wrought ironwork, embroidery, metalwork in silver copper and brass and 'practical design and ornament' were included.[23] By 1890, the Union established the Dean Studio in Lynedoch Place, with figures such as Frank Deas, John Kinross, David MacGibbon, William Scott Morton and Francis Newberry serving on its Committee for Art Classes and Decoration.[24] This led, in 1891, to the formation of the Lynedoch School of Artistic Handicraft, modelled after C. R. Ashbee's Guild of Handicraft;[25] Lorimer served on the Lynedoch School's Committee from 1892-4.[26]

Lorimer remained a member of the Social Union until 1896. It may have been that his growing practice and interest in other ventures, such as the Art Workers' Guild, diverted his energies; or, perhaps the political aspect of the Union was at variance with his own sympathies. From its First Annual Report, the Union clearly stated its purpose as being "to bring together all those who feel that the misery of the poor arises in large measure from the want of sympathy and fellowship between different classes...".[27] A rather paternalistic concern was expressed as to "the

unwholesomeness and discomfort of their homes and the lack of healthy enjoyments", which manifested itself in the instigation of a "crusade against intemperance and other such evils".

Although Lorimer would have agreed with the philanthropic bent of the Union -- one example of his altruism was the antiques exhibition organised with Warrack, as much to uplift its visitors during wartime, as to aid wounded servicemen -- there is no indication that the moral fibre of the underprivileged caused him particular anxiety. His admiration for figures such as Morris and Lethaby did not extend to an admiration for their socialism. Indeed, as shall be discussed later, Lorimer was to commend the apolitical nature of the Design and Industries Association.

It is equally possible that the influence of Geddes was antithetical to Lorimer; the prophetic and the mystical have little to do with the latter's approach to his work, or his life. Further, and perhaps most importantly, the paradigm of an artisans' co-operative such as the Lynedoch School, removed, like Ashbee's Guild, from the usual system of commerce, was not one with which Lorimer sympathised. The extension of this was the retreat of designers such as Gimson and the Barnsley brothers to rural areas, divorced from the

logistics of urban industrial manufacture and distribution. It is likely that Lorimer's insistence on geographical centrality (the position of his Edinburgh practice was a significant issue), and his developing concern with industry, would have impressed on him the barrenness of the Social Union's approach to the training of art workers.

DESIGN EDUCATION AND THE EDINBURGH COLLEGE OF ART 1908-1930: A REVIEW

From the beginning of the next decade, Lorimer's commitment to the development of design education strengthened, through his involvement with the Edinburgh College of Art. The relatively progressive approach of this college invites a brief review of its place in the development of design education in Scotland, a country with a demonstrably enlightened attitude to instruction in the applied arts. From the eighteenth century onwards, Scotland's policy towards the education of designers for manufacture had been more pragmatic than that of England. In 1760, the Board of Trustees for the Improvement of Fisheries and Manufactures had established a Trustees' Academy, whose *raison d'être* was the instruction of designers for Scottish industry.[28] Although the Academy's fulfillment of its tenets was maculate, the training of

manufacturers' designers remained its primary obligation; after 1800, however, the fine arts assumed the dominant role.

By contrast, England's Royal Academy, established in 1767, never assumed responsibility for the education of the designer as opposed to the artist. Patricia Brookes has attributed this disparity to the unique philosophical milieu in eighteenth-century Scotland, which recognised that the education of designers for industry contributed to the country's cultural and moral development.[29] Significantly, Francis Hutcheson, David Hume and Lord Kames, whose positions on aesthetic perception admitted both innate sense and education, were involved with either the Trustees' Academy or the Foulis Academy.[30] Although this latter school, established in Glasgow in 1753, was short-lived, it was projected that it should benefit Scottish manufactures.[31]

1821 saw the founding in Edinburgh of an institution that was to be of considerable importance to the Edinburgh College of Art. Later to become the Heriot-Watt College, The School of Arts of Edinburgh for the Education of Mechanics in such Branches of Physical Science as are of Practical Application in their Several Trades was almost certainly the first of

the technical schools established in Britain specifically for the artisan classes.[32] Anderson's Institute in Glasgow was developing along the same lines, yet this had been founded in 1796 as a university, rather than technical college.[33] The first English institute comparable to the Edinburgh School of Arts was founded in 1823, and was followed by a proliferation of "mechanics' institutes", concurrent with the growth of the engineering industries during the nineteenth century.[34]

Originally, the curriculum of the School of Arts of Edinburgh was limited to chemistry and mechanics, with mathematics offered shortly afterwards, yet it evolved during the next decades to include languages, literature, fine and decorative arts.[35] Practical demonstrations and an emphasis on the relation of the instruction to industrial practices, abnegated the danger of these degenerating into purely drawing classes. It should be stressed though, that while art classes connected with trades included some practical work, the art classes were not usually run along the lines of technical workshops.[36]

By the turn of the century, Edinburgh was prodigiously provided with institutions teaching art and design. The Board of Manufactures had controlled

art education in Edinburgh until 1858, when the South Kensington System was introduced.[37] It was largely in response to the inadequacies of this system that Rowand Anderson worked towards the establishment of the School of Applied Art in 1892. Recognising that South Kensington had evolved into a drawing school, Anderson sought to formally re-establish the principles by which the system had initially operated, the applied arts being fostered, through study of historical examples, in an attempt to raise the standards of industrial production.[38] From the outset, however, the School directed its efforts towards the artistic training of architects; according to the Secretary of the Board of Manufactures, nineteen out of twenty students were architects' apprentices, by the start of the twentieth century.[39] The Royal Scottish Academy conducted a life class, taught by various members, for fine arts students, whose needs were also addressed, if not met, by the moribund School of Design, still run by the Board of Manufactures. The Heriot-Watt College, as discussed, operated a varied curriculum for over four thousand students.

Rowand Anderson, for one, found this fragmented system unsatisfactory, advocating in 1906 a centralisation of art instruction[40] -- a proposal discussed four years previously by the Scotch Education

Department.[41] Although Anderson found much to commend in his report on Heriot-Watt College, especially the work of the cabinetmaking class, at times he expressed reservations as to the aesthetic standards instilled in its students. In this, he reiterated the opinion of Lethaby, whose own report on the College, compiled in 1901, approved more of its technical than artistic achievements.[42]

The opening of the Edinburgh College of Art in October 1908 in many ways redressed the shortcomings of the city's system of art education to this date. State funded, it modelled itself on the ideal of a centralised institution, organised into the four sections of Drawing and Painting, Sculpture, Architecture and Design, with Special Trade Classes operating in the evenings.[43] Students undertook a general preliminary course, afterwards specialising in one of the four departments, to earn a diploma after a period of not less than three years.[44]

From its inception, the School employed a number of practising craftsmen as instructors.[45] In this, it followed the lead of the School of Applied Arts.[46] The policy had also been successfully adopted at the Glasgow School of Art.[47] In connection with this ideology, both new schools were equipped with spacious

workshops and technical studios, accessible to both staff and students of requisite proficiency. The workshop orientation of instruction, although hardly *initiated* by these two Scottish art schools, was nevertheless progressive for this date, and fundamental to the development of the country's design education.

Pevsner has interpreted the pedagogical use of the workshop as a product of the Arts and Crafts Movement, rooted, in particular, in the teachings of William Morris.[48] That this approach was by no means summarily adopted, is best evinced by Muthesius' high praise of the London Central School of Arts and Crafts in 1901.[49] The school, under the principalship of Lethaby, provided the most persuasive articulation of the benefits of the workshop system. Yet, rather than immediately establishing a precedent, it remained a particular; the Royal College of Art did not fully exploit workshop and studio training until the late 1940s.[50] Apart from casting in plaster and wax, Heriot-Watt College had not instituted workshop training as part of its art classes.[51] In his report to the Governors of George Heriot's Trust in 1901, Lethaby had severely criticised the inadequate and badly-equipped accommodation provided for art instruction, concluding that "The ideal Art Class would be half workshop, half museum".[52]

Both the Glasgow School of Art and Edinburgh College of Art moved some way towards fulfilling this ideal. Both were advantaged by the provision of new buildings, which afforded the intelligent planning of studio, lecture and museum space. The new Glasgow School in Renfrew St. was completed by 1909, the same year that the first part of the Edinburgh College's premises at Lauriston Place was ready for occupation. Also, both benefited in a perhaps unexpected way from geographical position. The schools' relatively easy alliance between drawing and practical application was quite distinct from the situation at the Royal College of Art at South Kensington, where the skirmishes flaring from the equivalent *mésalliance* had resulted in a system more conducive to the production of drawing teachers than industrial designers. Ironically, the Royal College's conception of itself as the flagship of British art training institutions, contributed to its affirmation of identity in an academic rather than craft or industrial design curriculum. Untrammelled by these primarily social definitions, 'provincial' Edinburgh and Glasgow were able to nurture artisans and manufacturers' designers, while retaining a balanced stress on the study of work in museums.[53]

In conjunction with training craftsmen, the system as operated by the Edinburgh College was intended to educate designers for trades and industry.[54] The College's close relationship with Heriot-Watt undoubtedly contributed to this orientation. In 1908 Heriot-Watt's art department was transferred to the new College of Art. Initially the resolve had been to distinguish between "the purely Art classes" and those allied to the trades, which Heriot-Watt proposed to retain, yet in practice the trade classes were included in the transfer, perhaps to free more space for the new engineering laboratories at Heriot-Watt.[55]

Although the preliminary course of studies in the Design Section at Edinburgh College focused on drawing from nature and historical examples, projects for industrial designs were prescribed for students as they advanced through the programme.[56] At this early stage in the College of Art's history however, the craft bias seems to have remained relatively strong, as indicated by the curriculum in the 1908-9 Prospectus. The information on industrial design reflects this bias: "Exercises in design for industrial purposes will include interior decoration -- panelling, plasterwork and painting; furniture; stained glass; gold and silver-smiths' work; heraldry; illumination of mss. etc., decorative book illustration, book plates".[57] As

Pevsner has demonstrated, despite the introduction of workshops in progressive art schools, design education in early twentieth-century Britain reached a stasis; the fundamental acknowledgement of the needs of the industrial designer *above* those of the artist-craftsman occurred instead in Germany.[58]

Yet by the end of the 1920s, while still providing instruction for designers for crafts, the Edinburgh College expressed an increased commitment towards design for industrial purposes:

> "The aim of the Design School [subtitled "Industrial and Applied Arts"] is to equip students with a knowledge of Design and its relation to materials. Practical aspects of study are continually insisted on, together with the limitations imposed by machinery as applied to modern industrial processes .... Efforts are made to bring students in touch with manufacturers, to show them actual examples of modern productions, and to keep them in contact with the ever-changing conditions of modern requirements."[59]

All students entering for the Diploma in Design were required to study at least one craft (such as stained glass, embroidery or pottery), and the processes of at least one industrial art (such as textile, poster or furniture design).[60]

LORIMER AND DESIGN EDUCATION

Lorimer's involvement with the Edinburgh College of Art, with its role in the community, and with the evolution of its stance towards educating designers for craftwork, local trade and national industry, was a close one. As discussed above, his concern with education became manifest at a much earlier stage, particularly through the Arts and Crafts Movement in Edinburgh. Lorimer may have inherited his father's proclivity for pedagogy, yet it must also have been fostered during his apprenticeship.

Rowand Anderson certainly encouraged, if not initiated, Lorimer's interest in design education. Anderson's principles remained fundamental to Lorimer's own approach to education, and were asserted through the latter's involvement with the School of Applied Art, the College of Art and the Design and Industries Association. Indeed, at the core of Lorimer's tribute to Anderson, read before the Board of the College of Art in 1916, was his admiration for Anderson's belief in the equality of the arts, and in the centrality of education to improving the manufacture of applied arts in Britain.[61]

To recapitulate, during the decade of the 1890s Lorimer had involved himself with the educational affairs of the Edinburgh Social Union, and the Lynedoch School of Art. In March 1902, following the death of David MacGibbon, he was invited to join the Committee of the School of Applied Art.[62] Before this school was opened, Anderson, with Alexander Inglis, the Secretary of the Board of Manufactures, had visited London and Paris to secure study collections such as casts of medieval work, and photographs of French furniture.[63] Anderson was disappointed at the lack of Scottish work on the market, but concluded, "we have begun a collection, and hope in time to make it completely representative of all the best work of Scotland".[64] The direct outcome of this desire was the National Art Survey of Scotland, on whose editorial board Lorimer served.[65]

Rowand Anderson's part in the evolution of the Edinburgh College of Art, following his School of Applied Art's financial crisis in the late 1890s, has been covered thoroughly by Sam McKinstry.[66] His place on the College's Board of Governors assured his continuing influence on design education in Edinburgh. Lorimer became another of the College's nineteen Governors in 1908, a post he was to retain until his death; he and John Kinross were two of five Governors

elected by the R.S.A.[67] Lorimer's office diaries attest to the sizeable time commitment given to the College over many years. The College of Art Letterbooks reveal that not only did Lorimer fulfill an administrative role, serving on multifarious adjudicatory committees, but that his decisions helped shape courses of study and the type of study collections available.[68] Characteristically, Lorimer did not restrict his activities to the architectural section, but was involved with the administration of a wide range of art forms. It is clear that even during the busiest times of his private practice, he regarded his work for the College as being of considerable importance.

The formation of the new College entailed the compilation of an extensive collection of study materials, a task in which Lorimer played a large part. D. S. MacColl later recounted meeting him and the College's first director, Morley Fletcher, during a trip to secure reproductions for the College at the Musée des Arts Décoratifs in Paris, "where he was, of course, in his element".[69] MacColl recalled, "We went about among tapestries, old furniture, and the rest, and he was excited and delighted to be there". Much of the material he selected from dealers was similar to that in his private collection, such as Gothic

metalwork, carved woodwork and items of furniture.[70] He also ordered casts of work from France and Brussels.[71]

Although by this time associated with the worst aspects of South Kensington art training, drawing from casts was accorded an important pedagogical role in Edinburgh, as had also been the case at the Glasgow School of Art under Francis Newberry.[72] A Scottish precedent may be found in the Foulis Academy, for which Robert Foulis had travelled abroad to secure casts in the mid eighteenth century.[73] Instruction in drawing, sometimes from casts, sometimes from two-dimensional work, had been the essence of the education provided at the Trustees' Academy, and remained the foundation of design education into the twentieth century. In fact, the paucity of Heriot-Watt College's cast collection elicited strong criticism from Lethaby, who asserted that such material was infinitely suggestive to students of design.[74]

Certainly to Anderson, assiduous drawing was the pith of instruction in architecture and the applied arts; Lorimer was to recall the rigour of Anderson's drawing board manner, his ridicule of pupils' "pretty sketches".[75] The lessons he absorbed from Anderson he discharged to his own pupils, such as Alan Reiach, who

joined the Lorimer/Matthew Office in 1928, at the age of eighteen:

> "I remember Lorimer looking at the sketches I had made during my travels or whatever and criticising them because I hadn't put measurements on them. I would draw a piece of sculpture or furniture without noting the dimensions, of course I realized later how important it was."[76]

Lorimer found Frank Deas' disregard for such fundamentals perplexing; he confided to Dods that despite frequent visits to Italy, Deas never drew anything.[77]

A product of the College's teaching methodology, with its reliance on historical exemplar, was its reference museum, to which Lorimer lent a portion of his personal antiques collection. For example, in 1910 Allan Sutherland, the College Secretary, wrote to Lorimer returning a stained glass panel and inlaid panels, and thanking him for the continued loan of a round brass sconce, candle wall brackets, books and a case demonstrating the treatment of tortoiseshell on different grounds from Whytock and Reid, all of which benefited the crafts section.[78] The same year, Lorimer had arranged for show panels for the furniture design class, from Whytock and Reid and Morison and Co.[79] Whytock and Reid had close connections with the College, educating some of their craftsmen there, and

also gifting items to the museum, such as casts of furniture.[80]

Lorimer's contributions were typically eclectic, comprising silver snuff boxes, embroidered pictures, brasses, coconut cups mounted in silver (Whytock and Reid executed such work for him), boxes in wood, shagreen and silver, and early eighteenth-century cutlery.[81] He encouraged friends to contribute to the museum, and seems to have negotiated the loan of photographs of John Holms' substantial and important collection of early silver, which was later reviewed by Percy Macquoid for the Connoisseur.[82] Holms provided a description of each piece, for the students' benefit.[83] From correspondence between the College and Lorimer, it would appear he arranged the loan of other items in Holms' collection, such as needlework and metalwork. It is pertinent in this context that Charles Rennie Mackintosh, in his capacity as Architect Governor of the Glasgow School of Art, acquired a collection of rubbings from medieval English monumental brasses for the Glasgow School's museum.[84]

Underlying this approach is the belief that contemporary design may be encouraged and nurtured through exposing students to the best achievements of the past. This had certainly been the premise behind

the School of Applied Art, expressed by Anderson at its inception: "Familiarity with the best work does not in this case breed contempt; it excites reverence and a desire to excel".[85] Just as Anderson, from personal experience, recommended the benefits to be derived from studying historical work abroad,[86] Lorimer suggested courses of study on the continent for a cabinetmaker and two furniture draughtsmen, who had received travelling bursaries in 1911.[87] Previous to this, recipients of bursaries in the Furniture Design Class had remained in Britain, and it was at Lorimer's instigation that an optional revised tour was drawn up.[88]

The Furniture Design Class had been transferred from Heriot-Watt College in 1909.[89] Cabinetmaking had first appeared on the Heriot-Watt curriculum in the session 1893-4.[90] This was a lecture and drawing course rather than the workshop course its title might suggest. Directed to both journeymen and apprentices, it was taught in the evenings by John Morton of the Albert Works, Tynecastle, and Robert Stevenson. From 1904 to 1906, the class was taught by John Ednie, a graduate of the College who had served an apprenticeship with Scott Morton and Co. and John Kinross, before executing some highly acclaimed work for Wylie and Lochhead.[91] On moving to Glasgow in 1906

to take up the Directorship of the Glasgow and West of Scotland Technical College, he was succeeded at Heriot-Watt by his brother Andrew, a designer with Morison and Company.[92] Andrew Ednie had been a pupil of the School of Applied Art, and the recipient of a travelling bursary.[93]

On the transfer of the course, Andrew Ednie was invited to teach at the Edinburgh College of Art.[94] It was proposed that the class meet on Tuesday and Thursday evenings, from 7pm until 9pm, and that a sketching class be conducted at the Royal Scottish Museum on Wednesday evenings, as had been the case with the Heriot-Watt curriculum. The course, as described in the Edinburgh College prospectuses, was very much a continuation of the one offered at Heriot-Watt, the prerequisite being a course of elementary cabinetwork taught at the Gorgie Public School. Instruction covered "designing and drawing cabinet and interior wood-work to scale, working details, construction and setting out on rods, wood-lists, and other matters associated with the trade".[95]

Over the years of his involvement with the College of Art, Lorimer demonstrated an interest in the furniture-design course, and was frequently on adjudication committees for the awarding of Diplomas

both in Design and Architecture. Characteristic of his belief in the unity of the arts, he was also active in other areas. For instance, during the session 1913-14 he served on the House Painters' Joint Committee, responsible for the overseeing of the House Painters' and Decorators' Class.[96] This class, part of a group of "Special Trade Classes", was necessarily very pragmatic in approach, offering instruction in lettering, graining and stencilling, as well as the nature of the painter's materials, the mixing of paint, and the properties and proper treatment of fabrics and grounds.[97] Although, again, provision was made for the study of historic styles of ornament, the course description asserted, "The practical work of Decorative House Painting is treated in all its stages. The subjects dealt with are those which every skilled workman requires, but which, owing to want of facilities, cannot always be learned during an ordinary apprenticeship".[98]

In common with Heriot-Watt, concern with trade conditions seems to have been fairly prevalent from the College's early years, as demonstrated by a letter to Thomas Hadden, inviting him to join an advisory committee:

> "The Board of Management of the College have now established Classes in Metalwork, and as the Board are anxious to keep in touch with

> the trade conditions, and to ensure the co-operation of employers, an Advisory Committee is being formed, with whom the Board may consult from time to time in regard to the development of the Craft Work of the College."[99]

Indeed, this was integral to the College's concept of its function as a teaching institution preparing its students for careers in trade and industry. In accordance with this, the Edinburgh College of Art was one of the earliest art schools to join the Design and Industries Association, one of whose initial aims was expressed as "enlisting the sympathies and support of Schools of Art and Technical Institutes throughout the country, and assisting them to a closer relationship with the actualities of commercial design".[100]

LORIMER AND THE DESIGN AND INDUSTRIES ASSOCIATION

Through his affiliation with the Edinburgh College, and undoubtedly through personal inclination, Lorimer became a member of the D.I.A. in December 1915.[101] Savage has proposed that Lorimer had little influence within the D.I.A.; however, examination of the D.I.A. archive, which had been closed to Savage at the time of writing his thesis, contradicts this.[102] With Morley Fletcher, he played an instrumental role in the formation of the first provincial branch of the D.I.A. in Edinburgh,[103] serving as its Chairman in 1917-18.[104] Again with Fletcher, he organised for the

D.I.A.'s successful printing exhibition to travel to Edinburgh to be shown in the R.S.A. galleries in October 1916.[105]

Early in 1916, Lorimer and Fletcher prepared a pamphlet outlining the aims and policy of the D.I.A.[106] Although several variants of "Aims" pamphlets exist, making it difficult to ascertain which had been written by Lorimer and Fletcher, on the whole these reiterate the creed as formulated in 1915. In brief, the principal aim was "the improvement of British Industry through the co-operation of the Manufacturer, the Designer, and the Distributor," through the exploitation of modern industrial production; the four methods emulated the German Werkbund's approach -- the enlisting of public sympathy through exhibitions, energetic propaganda and publishing activities, the formation of trade groups, and participation with art schools.[107]

Lorimer's speech on the occasion of the Edinburgh branch's first meeting is enlightening in that it reveals both the reasons for his dissatisfactions with the Arts and Crafts Movement, yet also his hopes for the perpetuation of the principles espoused by Arts and Crafts practitioners. He aligned himself unreservedly with the Association, appearing to view it not so much

as a revolutionary body, but as an evolution from Arts and Crafts, which had shed such detritus as socialism and collectivism:

> "I wish to say that I am heart and soul with the aims of the Design and Industries Association. Whenever I realised what they were driving at, and whenever I heard what there [sic] motto was -- "Fitness for purpose, pleasantness in use" I said to myself "This is my crowd". These people have got hold of the right end of the stick, they are not a lot of cranks who think that before you can think of doing any good you must get back to the social conditions of Adam and Eve. They are a level-headed lot of people who realise that you must accept the world as you find it, and who are eager to leave it a little bit cleaner and saner and wholesomer than they found it."[108]

This continued the theme of his paper in the D.I.A.'s propagandist booklet, A New Body with New Aims, produced in July 1915. Here, he acquiesced that the Arts and Crafts Movement had succeeded in stimulating craft, for the end of "the garnishing of the house beautiful", but concluded that the natural progression towards the provision of well-designed, functional, and affordable commercial goods, had been aborted.[109] Or rather, that it had reached maturation in Germany specifically through the agent of Hermann Muthesius, who had imported the lessons of British Arts and Crafts and encouraged their application to modern industrial production.[110]

This, of course, was entirely in line with the attitudes of the founders of the D.I.A., who had found particular motivation in the achievements of the German Werkbund.[111] Although Lorimer had not attended the Werbund's seminal exhibition in Cologne in 1914, he had visited Berlin for a fortnight in 1913, and was "amazed with the progress that had been made" by the Germans, from what he held to be their starting point in British Arts and Crafts.[112]

On appearance, his speech and paper seem to present a consistent thesis, conforming to the aims initially proposed by the D.I.A., on the issue of industrial design in Britain. His arguments for closer collaboration between designer and manufacturer reiterated attitudes that had developed from the Arts and Crafts Movement; what now appears more striking was Lorimer's apparently wholesale acceptance of the realities of mass production, such as the Werkbund had embarked upon:

> "Where much work is produced, a large proportion of it must apparently always be commonplace, but the point for us is that the German designs for commercial buildings, and the ordinary run of wares exposed for sale in these buildings, are far more alive and on infinitely sounder artistic lines than either the architecture or the contents of similar buildings in this country."[113]

His admiration for these achievements in Germany certainly suggests his endorsement of some degree of standardisation, an ambivalent subject for the D.I.A. during its early years. Although not explicit in Lorimer's writing for the D.I.A., further evidence on his attitude to standardisation might be found in his abortive attempts at massed housing for the Pollok Estate, and for the Corstorphine Land Development Company. Savage remarks that these were unimaginative, and financially unviable.[114]

More informative, perhaps, was his reaction to the wartime expansion of Gretna, which he discussed in an article in Country Life.[115] In 1918 Lorimer and James Morton, who was also an active member of the D.I.A., paid a number of visits to the Ministry of Munitions' industrial complex.[116] The building of the nine-mile long state-owned factory, in operation since 1915, had necessitated the rapid provision of eighty five hostels and one hundred and thirty four bungalows, as well as services and amenities. Acknowledging the limitations enforced by circumstance, Lorimer found Raymond Unwin's standardised cottages and terraces "a triumph of improvisation", finding a sanity and simplicity lacking in much contemporary garden city planning: "Here all is plain, practical, straightforward, of pleasant and

reasonable proportion, and mercifully devoid of ornament or prettiness".[117]

Despite his inability to sanction the functionalism of the complex on moral grounds, it was ultimately functionalism that impressed Lorimer. The concept of functional form is dominant in his transactions with the D.I.A. It was Lorimer who suggested that the D.I.A. adopt the maxim "Fitness for Purpose" as its motto, yet he expounded a functionalism more rigorous than that required by this tired, and ambiguous, slogan:[118]

> "Now we Architects come in contact constantly with manufacturers, and I have all my life kept rubbing into manufacturers that fitness for purpose was the one thing that ought to govern the design of things that are made for use....Take for instance the design of sanitary fittings. You will all remember what these were 20 or 30 years ago. The baths used to be painted on the outside with stencil patterns, and the feet of the baths used to be elaborate castings full of holes that held the dust. You will remember that lavatory basins used to be all sharp angles and inappropriate mouldings and gilt lines and decorated with trails of green ivy leaves. Well we went to the manufacturers and we said "You have got to stop making all this trash; the public don't want it. What are wanted are perfectly plain things, perfectly adapted to their purpose, and with no mouldings, nothing superfluous about them, but absolutely plain and simple, and the taps for these fittings must be made in such a way that they can be easily kept clean." Well by constant hammering at the manufacturers they took to producing such things, and the result is that now the sanitary fittings produced in this country are the best in the world, and

are sent all over the world and are copied by the Germans and other people."[119]

Despite linking sanitary fittings and furniture in his speech, it is clear Lorimer regarded these as two quite different categories. With regard to sanitary fittings, his sentiments on simplicity, and lack of mouldings and ornament, found expression in his work. Yet, while the plainness propounded by Lorimer was an ideal of Werkbund production across the board, the majority of his *oeuvre* does not conform to such stringencies. Regarding moveable wooden furniture, his thinking admitted the latter part of the dictum "Fitness for purpose, pleasantness in use" to endorse carved ornament, applied veneers and decorative fittings.

As has been pointed out by Pevsner, the quest for functionalism in furniture could lead both to the Bauhaus, and to the Georgian Revival.[120] In Britain, the latter was recognised as providing an appropriate formal language, even into the 1920s. The first of the D.I.A. yearbooks had decreed, "True style in furniture implies fitness for purpose, clean, stimulating lines and the minimum of embellishment".[121] Both period reproduction and "the self-conscious touch in craftsmanship" were opposed. Yet the items of furniture chosen to illustrate the D.I.A.'s concept of

good modern design were by Heals and Peter Waals, after Georgian models.[122] Indeed, Lorimer's own furniture design, along with that of Gimson and Spooner, was approbated in a D.I.A. pamphlet on The Modern Home, as exemplifying the Association's theories on contemporary designs.[123] Lorimer's dichotomy over the *form* of functional furniture was that of the D.I.A. as a body.

In common with the D.I.A., Lorimer's attitudes to standardisation and mass production were not clearly defined; the D.I.A. did not have a commonly accepted manifesto on these pivotal issues. Purportedly following the lead of the German Werkbund, which had, after considerable internal dissent, committed itself by 1914 to the principles of standardisation,[124] the D.I.A. in 1918 could insist that, "The last thing we should father is this idea of standardisation".[125]

Pertinently, Lorimer's achievements in standardisation were confined to the area of sanitary fittings -- he had graduated from Heriot-Watt College in 1888, with a second class honours in Plumbers' Work.[126] With the British Medical Association he designed a washdown closet which was produced by Shanks of Barrhead.[127] Another, unsuccessful, attempt in this direction was a design made after the war for a telephone kiosk, entered for a G.P.O competition which

was won by Giles Gilbert Scott.[128] Yet, most of Lorimer's furniture designs were patently unsuited to mass production, produced as bespoke items by craftsmen employing a considerable amount of handwork. Although many of these designs were repeated, and some subsequently entered Whytock and Reid's stock, there is no indication that Lorimer designed furniture specifically as stock pieces.

His attitude to machine production bears significantly on this. In "Design in British Industries", he wrote of the everyday articles produced by the Werkbund, whose members, he stated, had welcomed the "possibilities and *limitations* [my emphasis] of the machine".[129] While he appreciated that much routine work could be efficiently executed by machine, greatly increasing productivity, he did not orientate his thinking towards designing specifically for the machine. In early D.I.A. propaganda, two approaches to machine production may be distinguished. The first, which Lorimer espoused, drew parallels between machine work and handcraft, demanding the same objectives from both; these included honesty in execution and use of materials, appropriate decoration, a common sense regard for function.[130] The second, and more revolutionary, discerned the difference between this and a machine aesthetic from the D.I.A.'s inception:

> "It would be the aim of the association not merely to insist that machine work may be made beautiful by appropriate handling, but also to point out that many machine processes tend to certain qualities of their own, and that an intelligent study of these would yield finer results and at the same time conduce to economy of production."[131]

While the design of what Lorimer held to be purely utilitarian objects could, and should, intimate its machine origins, furniture should communicate the action of the craftsman. Just as a faction of the German Werkbund had remained committed to individualism in the face of Muthesius' promotion of typical forms suitable for mass production, Lorimer, to the end of his career, remained a patron of individual expression.[132] It is thus typical that the Berlin building he admired and discussed in his paper on industrial design should have been Alfred Messel's Wertheim department store on the Leipziger Platz, of 1904.[133] Although the façades employed an unprecedented expanse of glass, the ornament was idiosyncratically historicist.[134] Lorimer might have mentioned instead the equally famous Kaufhaus des Westens, completed in 1907 by Johann Emil Schaudt, with its altogether more moderate and anonymous rhythm of unornamented masonry punctuated by window.[135]

In his affirmation of individual talent, Lorimer shared the dilemma of Charles Rennie Mackintosh. In a letter of 1902 to Josef Hoffmann, Mackintosh expressed himself in sympathy with the ideal of producing "all objects for everyday use in beautiful form and at a price that is within the reach of the poorest..."[136] William Eadie discerned in Mackintosh's later work "a 'developed' Glasgow Style which points towards the feasibility of its reproduction and standardisation via modern manufacturing techniques"[137] -- Roger Billcliffe had suggested this of the furniture designed between 1916 and 1920 for W. J. Bassett-Lowke's Northampton house.[138] The technical innovations introduced at the Glasgow School of Art, such as prefabricated components and the machined finishes produced by a fully-mechanised workshop, have been discussed by David Brett.[139]

However, the assertion through all that Mackintosh designed is individuality -- "a fearless application of emotion", "the exceptional development of the imaginative faculties"[140]; the parallel is Lorimer's craftsman of feeling.[141] And, both Lorimer and Mackintosh insist on a symbiosis between emotion and reason. Mackintosh discusses this in his 1893 paper on architecture; the artist must temper individual emotion with intellect and education, with an understanding of

traditional forms as these evolve to meet the *functional* requirements of societies in flux.[142] The peculiarly Scottish philosophical roots of Mackintosh's theories have been discussed in detail by Eadie;[143] while a similar ideological interpretation of Lorimer's stance would be inappropriate, it may be valid to see Lorimer's insistence on function as a continuation of the pragmatism of Scottish Enlightenment aesthetics.[144]

ATTITUDES TO CONTEMPORARY DESIGN

In many ways, Charles Rennie Mackintosh and Robert Lorimer shared discrepantly-realised ideals. Thus, Lorimer's opinions of Mackintosh's work, and more broadly, his judgement on contemporary approaches to the design problems faced by both -- how to reconcile individuality and functionalism, how to meet both the aesthetic and material needs of society, how to educate public taste -- are pertinent issues.

Lorimer would appear to have regarded the highly idiosyncratic work of the Glasgow School with a certain ambivalence. Of Charles Rennie Mackintosh's work, he was at times privately scornful: "Well, you know what the Mackintosh crowd can be when they fairly give themselves a bit of rope - 'The Studio' plus a bad dream".[145] Further, it was his opinion that Muthesius

had "a huge -- too unqualified admiration" for Mackintosh.[146] This was not reciprocated by Mackintosh, as demonstrated in a letter referred to in the introduction of this thesis, that the Glasgow architect wrote to Muthesius in 1903: "We hope Mr. Lorimer will come and see us sometimes. We consider him the best domestic architect in Scotland and admire his work very much."[147]

Towards some of the work of George Walton, Lorimer was more generous, particularly admiring the thoroughness of the Glasgow designer's work at Miss Cranston's Buchanan St. Tea Rooms:

> "...what's interesting about the inside is this -- that there's an honest effort to get at everything from the purposeful point of view -- I mean the thing in the middle of each table for holding the plates of scones....and furniture in the primitive manner, that I like and you so much object to, chairs so d-d comfortable, and all through you feel the thing has been designed and although one laughs at some of it -- I dislike a good deal -- how thankful one is for it simply because it's away from the trade Wylie and Lochhead filth".[148]

The chairs described and sketched for Dods were the rush-seated variations on the *caqueteuse* type, situated in the smoking room. His response to these is characteristic, given his attraction to the vernacular and sensitivity to Scottish sources. However, it is the *functionalism* of Walton's furniture that is stressed.

In contrast, he perceived Continental Art Nouveau as derisive of function:

> "If a man when he sits down to design a piece of furniture, keeps saying to himself "Fitness for purpose, pleasantness for use" he will not produce a distorted abortion, and if this principle had been acted on during the last 20 years we would have been saved the nightmare of what used to be called the new art."[149]

In his paper, "Design in British Industries", he cast German Art Nouveau as a digression along the linear development of design towards functional forms appropriate to modern technology.[150]

Although Lorimer could direct an occasional acerbic comment on "the appalling art nouveau", there is no evidence that he confronted it with any real insecurity.[151] For instance, to Dods he recalled his experience of the American hotel in Amsterdam, newly constructed in an Art Nouveau manner: "I positively doubled up with laughter....if you and I sat down after a devilish good dinner and set before ourselves the problem of how to produce the most b-dy awful and absolutely nonsensical thing we could think of we couldn't have come within <u>miles</u> of it".[152]

Ostensibly surprising, yet on reflection consistent, is his lack of any mention of Sir George

Donaldson's donation to the South Kensington Museum. The display of Art Nouveau furniture and decorative arts, purchased by Donaldson at the Paris 1900 Exposition Universelle, had engendered acrimonious debate amongst architects and art critics.[153] Judith Neiswander has discerned behind the vitriol directed by British designers against Art Nouveau furniture, depreciating confidence in the health of British furniture manufacturing.[154] She contends that the commercial success of Art Nouveau on the continent was perceived in Britain as a distinct threat, at a time when the country's role in the world economy was in decline.

Yet although architects such as Reginald Blomfield, Mervyn Macartney and Edward Prior might couch their disapproval of Art Nouveau in terms of concern over its vitiating effect on British manufacturing, Lorimer, despite his interest in national production, failed to confront, or be affronted by, the continental style. Not only was the subject rarely mentioned to Dods, none of the emotive prose to which the media devoted so much space belonged to Lorimer.

Within Lorimer's repertoire there are no conciliatory attempts to acclimatise Art Nouveau, as

can be seen in some of the designs produced by Wylie and Lochhead and George Walton, for example. Shaw Sparrow illustrated a "modern bedroom" by Walton, with furniture based on eighteenth-century models, but with a distortion and attenuation of proportions that acknowledged Art Nouveau (fig. 112). Lorimer, not usually as adventurous a designer as Walton, exercised less liberty with the eighteenth century; this was no doubt due to his disinclination to accommodate what he would have perceived as a rootless style, but also to a belief shared by many D.I.A. associates that British Georgian furniture had achieved functional form.

Art Nouveau, then, represented for Lorimer an individualism that neglected function. Even though his most pertinent remarks on the style were made after its demise, it would appear that at the time, Lorimer regarded it in terms of interruption, rather than instigation. Hence, it posed little threat to the development of Scottish design. His relative silence on the work of Mackintosh probably stemmed from an inability to grasp the seminal nature of his work; violating the tenet of "fitness for purpose", it would have seemed, to Lorimer, unlikely to influence the course of Scottish design.

Lorimer's attitudes to the contemporary furniture trade in Scotland, as opposed to individual designers, are best revealed through his work with the D.I.A; in common with its founders, he deplored the rift between designer and manufacturer, and manufacturer and distributor.[155] The reference to Wylie and Lochhead, quoted above in his letter to Dods about the Buchanan St. Tea Rooms, is a rare instance of his singling out a specific firm for criticism. In many respects, it is undeserved, as the firm had actively acknowledged the centrality of employing professional designers since at least the 1880s.[156] George Logan joined the firm around 1882, and E. A. Taylor in 1893 or 94.[157] The progressive policy of fostering closer links with art and technical schools resulted in the trainees being encouraged to attend classes at the Glasgow School of Art, and the Glasgow and West of Scotland Technical College, and the employment of qualified designers such as John Ednie, who had trained as an architect at Heriot Watt College.[158]

In this approach, Wylie and Lochhead fulfilled a number of the expectations later raised by the D.I.A. Rather than an indictment of the firm's structure, manufacturing and trading practices, it might be assumed Lorimer's objections were directed towards that facet of the company's work which admitted a less

scrupulous approach to design; at its worst this entailed a pedestrian modification of styles, such as Louis XV, Jacobean, or even Art Nouveau, to placate a conservative audience, instead of raising public consciousness of good design.

PERSONAL PROGRESS

The most important aspect of Lorimer's work towards progress in British design was his role in encouraging the education of the designer, and his/her closer interaction with manufacturer and distributor. Allied to this was an awareness of the need for consumer education: "the public must also help by refusing to buy domestic articles which they see to be ugly, and by demanding that the common objects of the home shall be right and pleasant in their artistic simplicity as well as useful for their purpose."[159]

The German Werkbund had been aggressive in its campaign for this, through an energetic publishing programme, public congresses attracting extensive press coverage, travelling exhibitions and close liaison with museums.[160] Lorimer was personally involved with the movement in Britain to emulate such efforts. In particular, he focused on the exhibition as a means for

for encouraging a more discriminatory public. His promotion of the D.I.A. printing exhibition has already been mentioned. In addition, he offered his collection of cutlery for a hardware exhibition, proposed by the D.I.A.[161] The exhibition of antique furniture and textiles he organised with John Warrack was also staged during these war years; pertinently, it is stressed in their catalogue that "fitness of design to the end proposed" was a criterion for the selection of exhibits.[162]

Yet, nearly all of Lorimer's own furniture design was by nature private; this facet of his work could never fulfil a broad educative function, in the sense of the provision of exemplars. His public furniture design was almost exclusively for ecclesiastical commissions, and as such was bound by the restrictions of tradition, propriety and site, to a far greater extent than design for domestic commissions.

Regarding his personal design, Lorimer's commitment to the development of Scottish design is manifest largely through his accommodation of modern technology. In this area, though, there are many options he did not explore. For instance, although his interior architecture exploits materials such as concrete, as can be seen in the pillared hall at Monzie

(fig. 113), the materials he used for cabinetwork were those traditionally employed for furniture manufacture. His work shows no experimentation in this field, despite the innovations with tubular steel, glass and laminated wood on the continent, and the contemporary development of materials specifically suited for industrial production. His conservatism can be appreciated through a comparison between the walnut Glencruitten furniture of the late 1920s, and, for example, Jack Pritchard's "Plymax" cabinet of metal-faced plywood, produced the year Lorimer died.[163]

Nor was there anything revolutionary about the structure of Lorimer's furniture, or the methods of its construction; the joinery his craftsmen employed was the traditional joinery of the British cabinetmaker. One might cite, by way of contrast, Frank Lloyd Wright's cantilevered furniture, or Charles and Henry Greene's experiments with Japanese joinery techniques, in California.[164]

As for formal qualities, Lorimer's furniture, as discussed, relied very closely on historical precedent. His *oeuvre* contains nothing comparable to Mackintosh's bold sculptural statements, or to the primary-coloured geometries of De Stijl. The *types* of furniture he designed were well-established, encompassing items such

as card tables, bureau bookcases, commodes and *canapés*. Innovative types such as the sofa bed, or the stacking chair, do not enter his repertoire.

In Lorimer's creed, progress is related primarily to "fitness for purpose". From the start of his practice, this found expression through the large quantity of fitted furniture he incorporated into his interiors. Writing in 1881, the British architect Robert W. Edis was among the first to advocate the use of "plain fitted and designed furniture for recesses in various rooms", for reasons of utility, hygiene and economy.[165] By 1912, C. H. B. Quennell was able to discuss and illustrate numerous examples of the genre, due to architects' increasing influence over interiors.[166] On the part of the client, Quennell attributed the wider use of fitments to a desire for the impression of permanence, in an age characterised by "the pantechnicon vans of the remover".[167]

Although such connotations would not have been lost on Lorimer, his early use of fitted furniture most likely stemmed from appreciation of its space-saving properties. The majority of his Colinton cottages were provided with some form of architectural fittings. Although, as yet, few accounts for these cottages have been located, it would appear that Nathaniel Grieve was

largely responsible for the execution of the fittings and the interior woodwork.[168]

The first of these homes, Colinton Cottage on Pentland Avenue, was built in 1893 for Miss Guthrie Wright.[169] This was essentially an experimental design, whose main feature was its picturesque planning. Owing to the restricted site, the cottage was laid out in a zigzag manner, overlooking a ravine. The rambling nature of the floor plan, and the relatively limited use of fitted furniture, has resulted in Colinton Cottage being perhaps least functional of the group of thirteen cottages and terrace of "rustic cottages" designed here by Lorimer.

Miss Guthrie Wright also bought the two sites immediately across the road, which Lorimer developed in 1897. Binley Cottage and Westfield demonstrate a considerable advance in the architect's planning. The roughly equivalent floor plans of these houses are more compact and coherent than that of Colinton Cottage, while retaining, and developing, the sense of spatial variety and contrast Lorimer had aimed for in the first commission.[170]

This was in part facilitated by greater use of fittings. In both houses, sliding doors partition

dining room from drawing room (fig. 114), allowing flexibility in the usage of living space. At Binley Cottage, a smoking room abuts this arrangement, while at Westfield an additional bay to the drawing room results in the possibility of a continuous vista running the 42ft. width of the southern façade. This is punctuated by the fitted china cabinet, set at an angle between drawing room and bay (fig. 115), which is balanced by the angled drawing room fireplace fitting. As at Binley, the vista culminates in the east wall of the dining room, with the fireplace flanked by fitted cupboards (fig. 116). This repeated an earlier arrangement at Colinton Cottage, where an enclosed cupboard balances a glazed one, either side of the fireplace.[171]

In conjunction with these compositional devices, light is manipulated to enhance the feeling of variety within a continuous space. The light from the bay at Westfield, which is fenestrated on two sides, helps illuminate the drawing room, with its single window. The effect shifts again in the dining room, which has a much larger southern-facing window. Lorimer was motivated by the same concerns at Binley Cottage, where there is contrast in lighting and scale between a dim arched corridor, the dining room and the brighter drawing room, which is again accessed through a sliding

door. Savage has quoted Lorimer's contemporary, Arnold Mitchell, on these effects at Binley: "the vestibule leads into a corridor that appears to be narrow; but around the corner on one side, the stairs are recessed, and when we turn the corridor on the other side, we find a deep square bay that gives quite a noble sense of spaciousness to the well planned little building".[172]

Lorimer's provision for fitted furniture in rooms which are fairly small in size, was conducive to this sense of spaciousness. In common with many of the Colinton Cottages, shelving and cupboards are built-in either side of the deep-set drawing room windows. The cupboard under the stairs, fitted linen cupboard upstairs, and fitted cupboards in some of the bedrooms are features generally shared by the cottages, as is the pantry with its generous cupboard space. Lorimer makes good use of such fittings in other smaller-scale houses, such as Wayside, which is well-provided with built-in storage space.

Colinton Cottage is almost severe in its lack of decorative interior features. Although careful selection of materials, finely executed joinery and well-finished surfaces may certainly in themselves create an aesthetically pleasing effect, as his

"Colinton manner" developed, Lorimer began to reconcile utility with a more noticeably decorative approach. At Binley and Westfield, there is modest use of ornamental plasterwork and shaped mouldings, and an early employment of his characteristic vocabulary of berries and foliage (fig. 117). At Almora, designed for Patrick Guthrie in 1899, he experimented with greater variety of floor plan, contrasting room shapes, and adding nooks and oriels with decorative plasterwork. The fitted shelving, cupboards and sliding doors reappear, the provision of surface and storage space in the service areas is calculated for its practicability, yet more attention is given to carved woodwork and plaster friezes (fig. 118).

The Hermitage (formerly L'Ermitage), dates from the same time as Almora. There is greater emphasis on fitted furniture, and less on decorative aspects, perhaps due to the requirements of the client, Charles Sarolea, an academic who was to become Professor of French at Edinburgh University.[173] Hence, the shelving and cupboard space is extensive (fig. 119).

Two cottages from 1901 -- Huntly for Miss Paterson, and Glenlyon for S. C. Thomson -- are less compact than the Hermitage, and incorporate greater decoration. The zodiac motifs on Huntly's stairwell

evolve into the sophisticated plasterwork panel at Glenlyon (fig. 120). The Huntly staircase has pierced woodwork similar to that at Almora; slightly unusual for these cottages is Huntly's panel of stained glass (fig. 121).

At the basis of Lorimer's Colinton manner is an attempt to combine rationality with the picturesque. These cottages were built on restricted sites, to restricted budgets, and were often intended as second homes for people of the professional classes.[174] This work was particularly important for its place at the inception of Lorimer's career, at the time when he was establishing his practice, and attracting both critical attention and clientele. The requirements were that this architecture should fulfil aesthetic criteria, as well as conform to the financial and practical needs of his patrons. In meeting these requirements, his work at Colinton can be seen to anticipate his allegiance to the dictum "fitness for purpose, pleasantness for use".

As the focus of his practice turned increasingly to the building and renovating of large country homes, he retained in his interiors much that had been characteristic of the Colinton manner -- this encompasses decorative vocabulary, which at times has a distinctive "cottage" feel, and the inclusion of fitted

furniture, where limitation of space did not necessarily dictate its use. For instance, although a number of designs by Lorimer exist for free-standing hanging wardrobes, fitted wardrobes were frequently incorporated into his bedrooms. This occurs at Monzie Castle, yet perhaps the most impressionable example is Balmanno, where the bedrooms, panelled in a variety of woods, are lined with finely crafted fittings (fig. 122). This generous provision of storage space continues throughout the castle (fig. 123).

Muthesius was critical of built-in wardrobes, "the most characteristic feature of the modern English bedroom", arguing that their use had become hyperbolic.[175] Yet his objections would seem to stem from his observations that almost all fittings were executed with little rational thought, by shops. It was by no means the norm for architects to involve themselves with what Aslet has described as "the most progressive item of English bedroom furniture".[176]

Less progressive, certainly, but pervasive enough for comment, is the appearance of fitted bookcases and shelving, not only in libraries, but in drawing rooms, such as at Gibliston (fig. 124), billiard rooms and bedrooms. The provision of book space throughout the interior is a point shared with Mackintosh. Often, the

shelving is adjustable by means of grooves running along the partitions, a system Lawrence Weaver judged to be indispensable.[177] This construction was also used for smaller, free-standing bookcases (cat.). Although the design of these fittings was governed by practicality, their function as decorative items is emphasised; at Lympne, cupboards for folios comprising the base of the bookcase are faced with linenfold panels (fig. 125), a frieze of family portraits and heraldry was set flush with the bookshelves at Fettercairn (see fig. 95), while in Burrell's library, glazed book casing was fitted above drawers, recesses, and cupboards carved with Gothic motifs for the accommodation of larger volumes and portfolios.[178]

Weaver made a remark of Burrell's library which provides telling comment on Lorimer's general approach to the accommodation of technology. Commenting on the medieval spirit of the room, he remarked on "the neat curtain provided to cover the unattractive paraphernalia of the telephone".[179] This might stand as a metaphor for Lorimer's practice, the exploitation and concealment of technological progress being one of the themes of his work.

The majority of his houses were installed with central heating, most often based on a system of

radiators and pipes fitted by the engineers Mackenzie and Moncur. The water-borne system of heating country houses was established by the time Lorimer began practice, the cast-iron radiator having been developed in America towards the end of the nineteenth century.[180] In a letter to the Times in 1926, Lorimer acknowledged that hundreds of country houses had been fitted with central heating in the previous three to four decades, and that the ideal of supplementing open fires with background central heating was common knowledge.[181] However, he argued that architects, from the point of view of safety and practicality, should gain greater knowledge of the technical aspects of the subject. Also implied is the need for a renovation of the planning of heating systems.

Beside these forward-looking suggestions, Lorimer's physical integration of the central heating system within the interior may appear retardaire. Most often he screened radiators through the same means architects had been employing since the 1890s.[182] At Lympne, a radiator in the ante-room to the dining room was concealed behind grilled doors under a china recess (fig. 126). A similar solution was employed by Lutyens, for a china recess whose fretted base contained a radiator.[183] For Ardkinglas, Lorimer designed a series of decorative wrought iron grills,

executed by Hadden, to conceal the radiators (fig. 127). In many other instances, such as at Touch, radiators are concealed under window seats, screened by curtains. The modernist aesthetic of leaving radiators unenclosed, espoused at times by Mackintosh, but with more conviction by the Bauhaus, was largely eschewed by Lorimer.[184]

A similar conservatism governs Lorimer's designs for electric light fittings. Although most of his country houses were supplied with electricity, as was commonly the case with new country homes after about 1900, acetylene gas was used at some of the smaller ones, such as Midfield.[185] His historicist designs for pendants, brackets and a lantern for this house are, though, in the same vein as his designs for electric fittings.[186] Rather than aiming towards an expression that was contemporary, yet congruent with his chosen interior style, exploiting the opportunities offered by the relatively new medium of electric light, he most commonly designed fittings of the chandelier type, sometimes with ersatz candles.[187] Such designs seem to stem from the widespread practice of modifying the original gas fittings after conversion to electricity, without revision of form.[188] Ironically, Maurice Hird at the time observed that Lorimer's "charming

fittings", though designed for electricity, could easily be adapted for acetylene gas.[189]

Where filament bulbs are displayed in Lorimer's fittings, these are often arranged as part of a much larger decorative scheme in metalwork. For instance, many of the fittings made for him by the Bromsgrove Guild are fantastical compositions of birds, vines, saints and angels, in which the bare bulbs participate, appearing perhaps as fruits (fig. 128). There is little of that sense of the potential of an evolving technology, of inventiveness applied to a scientific problem, which infuses Mackintosh's lighting experiments. Despite their undeniably decorative appeal, Lorimer's light fittings fail to weld the traditional with the progressive (fig. 129).

However, Lorimer's interiors may at times be seen to exploit the *effects* of electric light. His pale toned rooms such as the drawing room at Monzie rely on the cleanliness of electric as opposed to gas light. On occasion he experimented with the technique of indirect lighting, advocated in architectural publications during the 1910s;[190] the Touch music room, from the late 1920s, is illuminated by reflected light from concealed bulbs above the cornice (fig. 130). A further advantage is the contrast achieved in the

appearance of the enriched mid eighteenth-century plasterwork in the ceiling corners.

Where Lorimer demonstrates himself at his most practical, is in the area of plumbing. The "Remirol", which effected a purportedly salutary adjustment in posture, has already been mentioned; the aesthetic criterion was frequently fulfilled by encasing it within the cane and wooden framework of a "Louis XV W.C. chair", as is the case at Touch.[191]

The Ardkinglas shower which, according to Quennell, was to Lorimer's design,[192] was stripped of superfluities, reflecting the change of taste away from the carved woodwork shower cabinets of the previous decade, towards tubular steel, enamel, mosaic and tiling (fig. 131).[193] Shortly before the building of Ardkinglas, Muthesius had illustrated a comparable shower from Shanks and Co. of Barrhead, comparing the British bathroom to "a piece of scientific apparatus" whose forms "evolved exclusively out of purpose".[194] The Ardkinglas shower is an apposite fitting for what was probably the most technologically advanced of Lorimer's castles, with its own hydro-electric generator house, water-powered turbines and partial structural reliance on reinforced concrete.[195]

Many of the bedrooms designed by Lorimer had some form of fitted washstand, running water having reached bedrooms during the 1870s.[196] Some of these are enclosed corner fittings, with Hoptonwood stone surrounds usually provided by Allan and Sons.[197] On occasion, more elaborate fittings were designed, as was the case at Balmanno where sinks with tiling, shelves, mirrors and lights, often surrounded with decorative moulding, were built into the wooden panelling (fig. 132).

One of the most sumptuous designs was for a fitting in two stages, veneered with padouk burr (fig. 133). Made for the master bedroom at Touch in 1929, the upper stage comprises shaped shelving around a mirror, with an electric light bulb, and the lower contains the sink with wooden surround.[198] Both closed and open, the item is an elegant piece of cabinetwork, appropriate to the character of the eighteenth-century house which had retained many of its features such as wood panelling and marble fireplaces. At Touch, Lorimer was perhaps at his most anonymous; the house that had in 1907 been noted for being "far from the ken of *so-called* modern improvements"[199] was fitted with plumbing, heating and electricity from a hydro-electric plant installed by Lorimer.[200] Yet, as demonstrated by the padouk cabinet, the concessions to technology here

are as discreet as Lorimer's renovation of the fabric of the interior, the latter having occasioned critical speculation as to the extent of Lorimer's involvement.[201]

And here lies the obvious paradox of Lorimer's enthusiasm for technological advance. The "perfectly plain things...with no mouldings, nothing superfluous about them, but absolutely plain and simple" were inappropriate to the nature of the architectural commissions he chose to undertake. Lorimer could advance the theory -- and on an administrative level participate in the realisation -- of co-operation between educated designers and manufacturers propagating the industrial production of "types", suited to function, material, and the process of quantity production. However, the extent to which he could instigate any of this through his architectural practice was curtailed. It was, perhaps, in smaller commissions such as the Colinton cottages that least was necessarily imposed by tradition and historical precedent; one may only speculate what form the interiors of these cottages might have taken, if executed after Lorimer's ideas on design, education and industry had been formulated.

It is debatable, though, whether any appreciable change would have occurred. Lorimer's mature style was not *predetermined* by tradition, in the sense that the decision to build in a certain style, or to renovate, was his own. Even where concessions had, of course, to be made for clients or their possessions, Lorimer retained the freedom to select his clients, or more accurately, to establish a style to attract clients. The propitiation of tradition through the masking of technology should be seen as the deliberate result of choice, rather than the imposition of circumstance.

The subject of the relationship between expression of function and expression of tradition, returns the discussion to the introductory proposition that Lorimer's work may be compared with contemporary Swedish design. During the decades from 1900, Scandinavian design experienced an increasingly higher profile abroad through exhibitions and critical literature, the perception being that it successfully allied functionalism with a traditional attitude to materials and craftsmanship.[202] This found expression, for instance, in the sparsely elegant, technically adroit wooden furniture of the decade 1910-20, often distilled from eighteenth-century patterns. One might cite, as examples, the influential work of the Swede Carl Malmsten, or the Dane Kaare Klint (fig. 134).

Certainly, the process of simplification, the concern with anatomic functionalism, the direct expression of traditional materials such as wood and cane, may equally be found in Lorimer's furniture.

Although the architecture and exhibits of the 1930 Stockholm Exhibition demonstrated an acceptance, even celebration, of the machine aesthetic, it was concurred, at least in Britain, that the residual concerns of craftsmanship and nationalism served to humanise what could be perceived as the aridity of functionalism:

> "...Swedish craftsmanship has one immeasurable advantage over that of the larger and more central nations. The impact of the industrial revolution which altered the whole aspect and pursuits of Britain left untouched in Sweden a tradition of craftsmanship, going back through the centuries, which lives in the present to influence profoundly the course of mass production."[203]

It was this quality that recommended Scandinavian design to the D.I.A., in whose journals it received increasing coverage.[204] In addition, what was of obvious import to the D.I.A. was the efficient organisation of industrial production in Sweden, in particular the coherence of a structure which fostered co-operation between the state, designer, manufacturer and distributor. In many ways the D.I.A. aimed to

emulate what had been achieved in Sweden through initiatives such as the *Svenska Slöjdföreningen* (The Swedish Society of Industrial Design) founded in 1845 to promote closer understanding between artists, manufacturers and consumers; Lawrence Weaver in fact made an analogy between the two bodies.[205]

As a member of the D.I.A., advocating the reassessment of industrial design in his own country, Lorimer was aware of and commended Scandinavian developments. In the summer of 1927 he travelled to Sweden with the sculptor Pilkington Jackson, visiting architects and sculptors.[206] Although exhausted after the completion of the Scottish National War Memorial, his itinerary, as revealed through his personal notebooks, included visits to museums, folk art collections, a college of engineering, and modern buildings.[207] One trip he recorded in detail was to a pottery where he was able to see the entire manufacturing process from preparation of the clay to the packing of finished goods. He recognised that the company's organisational policies contributed to the high quality of their products, which must in turn have an educative effect on public taste:

> "Their new designs are once or twice a year submitted to a committee composed of representatives of the arts and crafts school, representative of the retail trade and of the wholesaler and the manufacturer

> and the designs are vetted, then those that are approved as being on sound lines are advertised as formally approved."[208]

Thus, as well as his furniture being visually akin to Scandinavian work, expressing concerns with tradition, identity, and the qualities of material, Lorimer's energetic commitment to the improvement of national manufacture aligns him with Scandinavian developments. Hussey had proposed that this latter issue linked Lorimer with Sweden, but in common with subsequent critics, he chose, perhaps short-sightedly, to emphasise Lorimer's work for the craftsman to the exclusion of his interest in the industrial designer.

> "The closest analogy to Lorimer's work for Scotland is provided by the recent development of Sweden, which has much in common, both in race, climate, and history, with Scotland. What a group of brilliant artists, backed by the powerful *Svenska Slöjdföreningen* and latterly by the State itself, has accomplished in Sweden, Lorimer did ten years before on a smaller scale and working almost by himself. In both countries national traditions have been fostered and revitalised. Groups have been created *of industries in Sweden, and of craftsmen in Scotland* [my emphasis], working in co-operation with artists."[209]

1 Hermann Muthesius 62.

2 Hussey, Lorimer 6, 9, 55.

3 Thomson 63.

4 See Savage, "Lorimer and Mackintosh Fifty Years On," Scottish Review 15 (Aug. 1979): 26-33.

5 Francis Worsdall, for example, interprets Lorimer's achievement in almost purely historicist terms in "A Dreamer of Dreams: Robert Lorimer 1864-1929," Scottish Field 111 (1964): 49-52.

6 Savage, Lorimer and the Edinburgh Craft Designers 6.

7 Savage, Lorimer and the Edinburgh Craft Designers 7.

8 In a letter to Dods, dated 22-12-1896, Lorimer wrote that he was preparing a paper on Morris for the E.A.S.

9 My thanks to Dr. Deborah Mays for her notes on the E.A.S., 1-6-1991.

10 The text of this lecture is, for the present, unlocated. However, excerpts appear in Savage, Lorimer and the Edinburgh Craft Designers 50, 65, 70-1, 74.

11 Robert Lorimer, letter to Dods, 22-12-1896.

12 Robert Lorimer, letter to Dods, 11-8-1897; quoted Savage, Lorimer and the Edinburgh Craft Designers 67.

13 "The Arts and Crafts Exhibition," Builder 65 (July - Dec. 1893): 253.

14 "The Arts and Crafts Exhibition," 254.

15 "The Arts and Crafts Exhibition Society," Architectural Review 33 (1913): 33.

16 Joseph Thorp, An Aesthetic Conversion (London: Heal and Son, n.d.) 4.

17 Savage notes that by the early twentieth century, Lorimer and the Glasgow glass painter Oscar Paterson, were the only Scottish members of the Arts and Crafts Exhibition Society, in Lorimer and the Edinburgh Craft Designers 38.

18 Cumming, "Phoebe Traquair," 276.

19 See Gillian Naylor, The Arts and Crafts Movement: A Study of its Sources, Ideals and Influence on Design Theory (London: Trefoil Publications, 1990) 162.

20 Edinburgh Social Union, First Annual Report (1885), lists Miss C. S. Lorimer of 1 Bruntsfield Crescent as a resident member (12); by the 1889-90 session, Mrs Lorimer, Miss Lorimer and Miss Louise Lorimer were members (Sixth Annual Report 28) ECL. For history of Edinburgh Social Union, see Elizabeth Cumming, Arts and Crafts in Edinburgh 1880-1930 (Edinburgh, 1985) 2-4.

21 Edinburgh Social Union, Eighth Annual Report (1892-3) 24, R. S. Lorimer listed as a member for the 1891-2 session.

22 Edinburgh Social Union, First Annual Report 2.

23 See Cumming, Arts and Crafts 3, for development of Union's activities.

24 Edinburgh Social Union, Sixth Annual Report 24.

25 Cumming, Arts and Crafts 4.

26 Edinburgh Social Union, Eighth Annual Report 20.

27 Edinburgh Social Union, First Annual Report 2.

28 See David and Francina Irwin, Scottish Painters at Home and Abroad 1700 - 1900 (London: Faber and Faber, 1975) 90-7; Patricia Brookes, The Trustees' Academy, Edinburgh 1760-1801: The Public Patronage of Art and Design in the Scottish Enlightenment published Ph.D. thesis (Syracuse University, 1989) 32.

29 Brookes 212-223.

30 Brookes 216.

31 Irwin 89; Brookes 11.

32 "Objects and Origin and Progress of the Institution," Heriot-Watt College Calendar (1893-4) 111-13, HWC2/10/13; Norman Reid, Enlightenment and Re-enlightenment, leaflet accompanying exhibition for Industry Year, 1986 at Heriot-Watt University.

33 For historical background, see Glasgow and West of Scotland Technical College: Notes Upon the History and Objects of the College 1903 [unpaged] NLS; also, interview with Dr. Norman Reid, archivist, Heriot-Watt University, 25-7-1992.

34 Nikolaus Pevsner, Academies of Art Past and Present (London: Cambridge University Press, 1940) 245.

35 "Objects and Origin," 114-17.

36 Anning Bell, "Report on the Art Classes in the Heriot-Watt College," submitted 13-4-1903, Minutes of Governors of George Heriot's Trust (1903) 74, HWC1/2/17.

37 Gow, "Sir Rowand Anderson," 544.

38 Rowand Anderson, "New School of Applied Art, Edinburgh: Opening Address, 21st October, 1892," 4-7, ECL.

39 This, and following information on art training in Edinburgh, from Minutes of Governors of George Heriot's Trust 31-12-1904 (1904) 4-7, HWC1/2/18.

40 Rowand Anderson, "Report on Edinburgh Heriot-Watt College," submitted to Heriot-Watt College Committee, 29-3-1906, Minutes of Governors of George Heriot's Trust (1906) 91, HWC1/2/20.

41 Minutes of Governors of George Heriot's Trust 31-12-1904, 9.

42 W. R. Lethaby, "Instruction in Art and Craftsmanship in the Heriot-Watt College," report submitted to Heriot-Watt College Committee, 3-5-1901, Minutes of Governors of George Heriot's Trust (1901) 79-82, HWC1/2/15.

43 Edinburgh College of Art Prospectus (1908-9) 5, NLS. The NLS and ECL hold a small number of prospectuses from the time of Lorimer's Governorship.

44 Information on the programme of studies leading to the diploma is found in the First Annual Report of Edinburgh College of Art, reported in Glasgow Herald 8-12-1909: 10d; a clearer indication of the course as formalised is given by later calendars, such as Edinburgh College of Art Calendar (1929-30) 22-3, ECL.

45 "The History of the Edinburgh College of Art," Edinburgh College of Art Calendar (1929-30) 10.

46 Sam McKinstry, The Life and Work of Sir Robert Rowand Anderson 1834-1921 Ph.D. thesis, University of St. Andrews, 1987, 240.

47 Glasgow School of Art Prospectus (1898-9) 22, Mitchell Library, Glasgow Room.

48 Pevsner, Academies 264.

49 Pevsner, Academies 265.

50 Christopher Frayling, The Royal College of Art: One Hundred and Fifty Years of Art and Design (London: Barrie and Jenkins, 1987) 83.

51 Bell, "Report," 74.

52 Lethaby, "Instruction in Art and Craftsmanship," 82.

53 For the social changes undergone by the Royal College of Art, see Frayling 83.

54 Edinburgh College of Art Prospectus (1908-9) 19.

55 Minutes of Governors of George Heriot's Trust 14-1-1907 (1907) 10, HWC1/2/26; Minutes of Governors of George Heriot's Trust 13-7-08 (1908) 168, HWC1/2/27.

56 Edinburgh College of Art Prospectus (1908-9) 34-6.

57 Edinburgh College of Art Prospectus (1908-9) 36.

58 Pevsner, Academies 267-271.

59 Edinburgh College of Art Prospectus (1929-30) 67.

60 Edinburgh College of Art Prospectus (1929-30) 67-8.

61 Robert Lorimer, "Tribute to his Master Sir Rowand Anderson," 29-6-1916, typescript, Lorimer Office, SM.

62 School of Applied Art, letter to Robert Lorimer, 7-3-1902, Edinburgh College of Art Letterbook (unnumbered) 140. An almost complete series of letterbooks has been preserved in the Edinburgh College of Art Archive, Edinburgh College of Art.

63 Rowand Anderson, "New School of Applied Art," 11; for further information on the School's collections, see McKinstry 241-2.

64 Rowand Anderson, "New School of Applied Art," 11.

65 Lorimer was joint editor of the second folio of the National Art Survey of Scotland, 1923, NMRS.

66 McKinstry 280-5, 292-5.

67 Glasgow Herald 27-3-08: 8g. The other Governors included the Provost, nine elected by the Town Council, one by the School Board, and three co-opted members.

68 See note 62.

69 D. S. MacColl, "The Work of Sir Robert Lorimer," RIBA Journal 38 (Nov. 1930 - Oct. 1931): 292.

70 Allan Sutherland, letter to Robert Lorimer, 14-5-1912, Edinburgh College of Art Letterbook 9 (1912) 13.

71 Morley Fletcher, letter to Robert Lorimer, 12-3-12, Edinburgh College of Art Letterbook 8 (1912) 531; Sutherland, letter to Robert Lorimer, 14-11-1912, Edinburgh College of Art Letterbook 10 (1912) 708.

72 See William Eadie, Movements of Modernity: The Case of Glasgow and Art Nouveau (London: Routledge, 1990) 162.

73 Brookes 9.

74 Lethaby, "Instruction in Art and Craftsmanship," 80.

75 Robert Lorimer, "Tribute," 1.

76 Alan Reiach, "Alan Reiach Reminiscences."

77 Robert Lorimer, letter to Dods, 29-7-1897.

78 Sutherland, letter to Robert Lorimer, 7-12-1910, Edinburgh College of Art Letterbook 6 (1910) 207.

79 Sutherland, letter to Robert Lorimer, 7-12-1910, Edinburgh College of Art Letterbook 6 (1910) 210.

80 Sutherland, letter to Whytock and Reid, 14-12-1912, Edinburgh College of Art Letterbook 10 (1912) 423.

81 Sutherland, letter to Robert Lorimer, 14-11-1912, Edinburgh College of Art Letterbook 10 (1912) 196; Sutherland, letter to Robert Lorimer, 4-12-1915, Edinburgh College of Art Letterbook 15 (1915) 558.

82 Sutherland, letter to John A. Holms, 13-4-1912, Edinburgh College of Art Letterbook 8 (1912) 764; Percy Macquoid, "Silver Plate from the Collection of Mr. John A. Holms," Connoisseur 47 (Jan.- June 1920): 846-8; 48 (July - Dec. 1920): 20-2.

83 Sutherland, letter to Holms.

84 Eadie 76.

85 Rowand Anderson, "New School," 18.

86 Rowand Anderson's address, on receipt of the Royal Gold Medal from RIBA, read by Alexander Lorne Campbell, RIBA Journal 33 (Nov. 1915 - Oct. 1916): 269.

87 Sutherland, letter to Robert Lorimer, 21-7-1911, Edinburgh College of Art Letterbook 7 (1911) 501.

88 Sutherland, letter to Robert Lorimer, 21-7-1911, 502.

89 Minutes of Governors of George Heriot's Trust, 12-7-1909, (1909) 178, HWC1/2/28.

90 Heriot-Watt College Calendar (1893-4) 73.

91 Heriot Watt College Calendar, 1904-5 to 1906-7, HWC; The Glasgow Style (Glasgow: Glasgow Museums and Art Galleries, 1984) 19-20.

92 Principal Laurie, letter to John Ednie, 20-2-1906, HWC 3/1/14 p.282; Principal Laurie, letter to Andrew Ednie, 6-9-1906, HWC 3/1/14 p.647; also The Glasgow Style 19. Contrary to the information in this publication, Andrew succeeded his brother in 1906.

93 School of Applied Art, letter to Andrew Ednie, 25-2-1903, giving notice of Diploma of Merit and Travelling Bursary, Edinburgh College of Art Letterbook (unnumbered) 285.

94 Sutherland, letter to Andrew Ednie, 25-7-1909, Edinburgh College of Art Letterbook 3 (1909) 813.

95 Edinburgh College of Art Prospectus (1913-14) 59, ECL.

96 Edinburgh College of Art Prospectus (1913-14) 69.

97 Edinburgh College of Art Prospectus (1913-14) 65.

98 Edinburgh College of Art Prospectus (1913-14) 65.

99 Sutherland, letter to Thomas Hadden, 4-5-1910, Edinburgh College of Art Letterbook 4 (1910) 60.

100 Design and Industries Association, pamphlet, 4, RIBA DIA/122.

101 Frank Warner's proposal that Lorimer be elected was seconded by H. H. Peach, founder of Dryad's. D.I.A. Minutes of Council Meeting (16-12-1915), RIBA DIAP/2/20.

102 Savage, "An Examination," 164. Savage relied mainly on Pevsner's studies of the D.I.A. archives, which of course had not been orientated towards Lorimer's involvement. By the time of publication of Lorimer and the Edinburgh Craft Designers, the D.I.A. papers were accessible, yet very little space is devoted to Lorimer's association with this body.

103 Report of the Council of the D.I.A. (Jan. 1917), RIBA DIAP/2/100.

104 D.I.A. Edinburgh Branch, Programme of Winter Meetings 1917-18, RIBA DIAP/2/156.

105 More Beginnings of a Journal of the Design and Industries Association (Nov. 1916) 2, SRO GD 326/60/3.

106 D.I.A. Minutes of Council meeting (27-1-1916) RIBA DIAP/2/22.

107 The D.I.A., Aims and Methods pamphlet, May 1915, SRO GD 326/60/1.

108 Robert Lorimer, speech on establishment of Edinburgh branch of D.I.A., 1, typescript, Lorimer Office, SM.

109 Robert Lorimer, "Design in British Industries," A New Body with New Aims (July 1915) 26, RIBA DIA/122.

110 Robert Lorimer, "Design," 27-8.

111 Pevsner, "Patient Progress Three: The D.I.A.," Victorian and After (London: Thames and Hudson, 1968) 227, vol. 2 of Studies in Art, Architecture and Design.

112 Robert Lorimer, "Design," 28.

113 Robert Lorimer, "Design," 28.

114 Savage, "An Examination," 115.

115 Robert Lorimer, "Gretna: The Home of an Industrial Army," Country Life 44 (July - Dec. 1918): 132-138.

116 These visits are recorded in James Morton's diary for this year, SRO GD 326/522.

117 Robert Lorimer, "Gretna," 137.

118 D.I.A. Minutes of Council Meeting (27-1-1916), notes that Lorimer's slogan was favourably received, but not formally adopted, RIBA DIAP/2/22.

119 Robert Lorimer, speech on establishment of Edinburgh branch of D.I.A., 1-2.

120 Pevsner, "Patient Progress," 231.

121 C. H. Collins Baker, "Introduction," Design in Modern Industry: The Yearbook of the Design and Industries Association (London: Benn Brothers Ltd., 1922) 12, RIBA DIA/18A.

122 See also Pevsner, "Patient Progress," 232.

123 H. P. Shapland, "Furnishing," The Modern Home, (D.I.A., undated) 7, SRO GD326/61/11.

124 See Joan Campbell, The German Werkbund: The Politics of Reform in the Applied Arts (Princeton: Princeton University Press, 1978): 57-81.

125 Quoted by Pevsner, "Patient Progress," 231.

126 Heriot-Watt College Calendar (1888-9) 123.

127 For details of the Remirol W.C., see Savage, "An Examination," 164; Forrester 39.

128 Savage, Lorimer and the Edinburgh Craft Designers 127.

129 Robert Lorimer, "Design," 29.

130 The Beginnings of a Journal of the Design and Industries Association (July 1916) 7-8, SRO GD 326/60/2.

131 A Proposal for the Foundation of a Design and Industries Association (undated) RIBA DIA/124.

132 See Campbell 58, for details of rupture between Muthesius' and Van de Velde's design philosophies.

133 Robert Lorimer, "Design," 28.

134 Illustrated Lucius Burckhardt, ed., The Werkbund: Studies in the History and Ideology of the Deutscher Werkbund 1907-1933 (London: The Design Council, 1980) 35-7.

135 See Peter Güttler *et al.*, Berlin Brandenburg: An Architectural Guide (Berlin: Ernst & Sohn, 1990) 73.

136 Quoted in Thomas Howarth, Charles Rennie Mackintosh and the Modern Movement, (London: Routledge and Kegan Paul, 1977) xxxix.

137 Eadie 107.

138 Billcliffe, Charles Rennie Mackintosh 20.

139 David Brett, C. R. Mackintosh: The Poetics of Workmanship (London: Reaktion Books Ltd., 1992) 92-3.

140 Mackintosh, "Seemliness," Architectural Papers 222, 223.

141 Robert Lorimer, "Memorial Stained Glass," 641.

142 Mackintosh, "Architecture (1893)," 201-11.

143 Eadie, "The Scottish Ideology," Movements 112-152.

144 In particular, Lord Kames' system of intrinsic and relative beauty, where "fitness for use" elevated an object to the latter, higher category.

145 Robert Lorimer, letter to Dods, 11-8-1897.

146 Robert Lorimer, letter to Dods, 9-1-1903.

147 C. R. Mackintosh, letter to Hermann Muthesius, 5-1-1903.

148 Robert Lorimer, letter to Dods, 11-8-1897.

149 Robert Lorimer, speech on establishment of Edinburgh branch of D.I.A., 2.

150 Robert Lorimer, "Design," 27-8.

151 Robert Lorimer, letter to Dods, 31-5-1905.

152 Robert Lorimer, letter to Dods, 31-5-1905.

153 One of the most comprehensive surveys of critical opinion on the subject was the symposium "L'Art

Nouveau: What it is and What is Thought of it," Magazine of Art new ser. 2 (1904): 209-13,259-64, 324-27, 377-81.

154 Judith A. Neiswander, "'Fantastic Malady' or Competitive Edge?: English Outrage at Art Nouveau in 1901," Apollo 128 (1988): 310-313, 379.

155 Robert Lorimer, "Design," 26.

156 Juliet Kinchin, The Wylie and Lochhead Style 4, Mitchell Library, Glasgow Room.

157 The Glasgow Style 1890-1920 29, 48.

158 Kinchin, Wylie and Lochhead 4.

159 Robert Lorimer, "Design," 29.

160 Campbell, Werkbund 38-42.

161 D.I.A. Minutes of Council Meeting (27-1-1916) 2. This hardware exhibition did not, in the event, take place.

162 Lorimer and Warrack 3.

163 Illustrated Carol Hogben, British Art and Design 1900-1960 (London: Victoria and Albert Museum, 1984).

164 See Lindsay Macbeth, "The Thorsen House by Greene and Greene; A Comment on Simplicity," 43-4, M.A. dissertation, St. Andrews University, 1989.

165 Robert W. Edis, The Decoration and Furniture of Town Houses (London, 1881) 92.

166 C. H. B. Quennell, "Architectural Furniture," House and Equipment 16-22.

167 Quennell 17.

168 Among the office material there are a few "Articles of Agreement" between the clients of Colinton cottages, such as Miss Guthrie Wright (4-1-1897), and Miss Paterson (1-2-1899), and the contractor, named as Nathaniel Grieve. EUL SC Gen 1963/16/208F, 207F. (Lorimer/Matthew Office papers suffixed with F, stored with Rowand Anderson material) Further, Nathaniel Grieve has annotated some of the Colinton Cottage plans held by NMRS.

169 The architectural development of the Colinton cottages has been thoroughly discussed by Savage, "Harled Houses and the Colinton Manner," Lorimer and the Edinburgh Craft Designers 29-47; however, he gave little attention to the interiors.

170 For illustrations of the Colinton cottage floor plans, see Savage, Lorimer and the Edinburgh Craft Designers 30, 31, 34, 35, 36.

171 The office drawings for Binley Cottage reveal that it was Lorimer's intention to balance an enclosed cupboard with an open one, NMRS EDD/501/10.

172 Savage, Lorimer and the Edinburgh Craft Designers 33.

173 Information on Sarolea from Savage, Lorimer and the Edinburgh Craft Designers 34.

174 For instance, Lord Pearson, for whom Binley Cottage was built, was a judge. Until 1925, the house was used as a second home. Information from the present Pearson family, who still live at Binley.

175 Hermann Muthesius, English House 224-5.

176 Aslet, Last 278.

177 Weaver, "Libraries and Bookcases," House and Equipment 48.

178 Illustrated by Weaver, "Libraries," 48.

179 Weaver, "Libraries," 49.

180 L. J. Fowler, "Heating 1900-1960," Architect's Yearbook 9 (1960): 186.

181 Robert Lorimer, "Country House Fires," Times 20-2-1926: 13e.

182 See Aslet, Last 109.

183 Ill. Quennell, "Architectural Furniture, " House and Equipment 19.

184 A contemporary photograph of the hall at the Hill House reveals the use of unconcealed radiators. Billcliffe, Charles Rennie Mackintosh 1903.P. There are exceptions to Lorimer's avoidance of this practice; unenclosed radiators appear in the morning room at Touch.

185 For discussion of introduction of electricity into British country homes, see Aslet, Last 100-3.

186 In the Lorimer Office Papers belonging to Stuart Matthew, there exists an undated memo, with sketches, for the light fittings at Midfield.

187 Illustrated by Maurice Hird, "Acetylene in the Country House," House and Equipment 122, 123.

188 Reyner Banham, The Architecture of the Well-Tempered Environment (Chicago: University of Chicago Press, 1969) 65.

189 Hird 122.

190 For example, "New Methods of Interior Lighting," Architectural Review 33 (1913): 1-3; "Illumination and the Architect," Architectural Review 42 (July-Dec. 1917): 83-6.

191 There are designs for this item, from 1902 onwards, amongst the Whytock and Reid working drawings, WRA/B W20. These were sometimes painted white, and it would appear that three were sent to India.

192 Quennell, "The Bathroom," House and Equipment 100.

193 For evolution of shower and bath design during this period, see Lawrence Wright, Clean and Decent (New York: Viking Press, 1960) 226-233.

194 Hermann Muthesius, English House 235, 237.

195 Aslet has described the technological innovations introduced at Ardkinglas in Last 100.

196 Wright 218.

197 There are among the Whytock and Reid working drawings for Lorimer many designs for these.

198 Whytock and Reid, working drawing for Touch fitting dated 26-2-1929, WRA/B C8.

199 Frederick Duleep Singh, "Touch," Connoisseur 18 (May-Aug. 1907): 85.

200 Patrick Buchanan, letter to author, 11-3-92, regarding structural repairs and renovation.

201 Patrick Buchanan, letter to author, 11-3-92, regarding opinions of visiting architectural historians.

202 David Revere McFadden, "Scandinavian Modern: A Century in Profile," Scandinavian Modern Design 1880-1980 (New York: Harry N. Abrams, Inc., 1982) 11-23.

203 Arthur Wallace, "Stockholm and its Exhibition," D.I.A. Quarterly Journal 12 (July 1930): 5, RIBA DIA/49.

204 Further, in 1929, the D.I.A. organised a cruise of the Baltic for its members, with visits to Norway, Denmark and Sweden.

205 Weaver, "A Lesson from Sweden," D.I.A. Quarterly Journal 1 (Sept. 1927): 4, RIBA DIA/49.

206 Savage, Lorimer and the Edinburgh Craft Designers 151; Jocelyn Morton, Three Generations 288.

207 Robert Lorimer, sketchbook 78, NMRS (Lorimer Collection).

208 Robert Lorimer, 29-7-1927, sketchbook 78 (NMRS Lorimer Collection).

209 Hussey, Lorimer 9.

CHAPTER 5
WORKMANSHIP

> "Designers have only been able to exist by exploiting what workmen have evolved or invented."[1]

It is fundamental that the distinct contribution of the workman to Robert Lorimer's reputation as a furniture designer be acknowledged. For, unlike a number of other Arts and Crafts contemporaries, such as Sidney Barnsley, Lorimer was not himself a workman. Theoretically, he might appear to espouse the Morrisian principle that designer and maker be one:

> Here must be plainly stated the utter futility of anyone trying to design for glass, or in fact for any other craft, who does not know every move in the game and who is not vitally in touch with the material. The man who would produce work worth having must have learned to carry out with his own hand every process that goes to the making of a window. He must be the man among his men; he may spend the morning in his studio, but he must spend the afternoon in the workshop....In fact he is as keen a craftsman as he is an artist: he feels that design and craft cannot be separated..."[2]

Yet in personal practice he had to rely on the workman as a separate agent, translating concept into product through manipulation of material. And, in Lorimer's case, the role of the workman was more arduous even than translator, as Lorimer's "texts" were fragmentary, incomplete.

Notwithstanding Lorimer's lack of technical training as a cabinetmaker, once established as an architect his relatively rapid success obviously

precluded his own execution of furniture designs. The significance of the above quotation lies rather in his commitment to understanding the principles of the crafts. Although his afternoons were not spent carving, or making stained glass, his exchange with craftsmen in their studios and workshops instilled an understanding of the nature of materials and the nature of workmanship.

Both Hussey and Savage described this relationship in terms of a collaboration; it is fruitful to enquire more closely into the terms of this. While it is impossible from this distance to discern the distinct contributions of designer and workman, a more detailed account of the interchange emerges than that offered by either of the above writers. It is, for instance, pertinent to ask what influence the designer exercised over choice of material, working of material and surface finish -- factors perhaps equal in importance, visually, to the *form* of the piece, more usually accepted as the responsibility of the designer. Whether distinctive fittings such as handles and drawer pulls may be attributed to the designer is a related topic for consideration.

It is also relevant to enquire into the organisation of the workshop, the assignment of

craftsmen to different tasks in the execution of furniture, the comparative roles of hand and machine work. While attention has hitherto focussed on the cabinetmakers Whytock and Reid, companies such as the Wheelers of Arncroach and Nathaniel Grieve deserve increased attention, especially in an appraisal of the contributions of craftsmanship and more regulated machine work.

As a youth, Lorimer learnt some fundamentals of furniture-making and carving. Hussey has recounted John Henry Lorimer's description of his brother's interests at this time:

> "He worked at carpentry and woodcarving, and drew and painted....He spent many months carving the back and arms of a high armchair. The back panel was in high relief. He later disliked it, and it was hidden away in some secluded place at Gibliston. But his solid 7ft. long high-backed settee with 5 panels on the back and 8 below, and a box lid to open in the centre, still stands in the front of the Castle, now painted a bright green."[3]

According to John Henry, Robert as a boy often declared his intention of becoming a woodcarver, or a smith.[4]

These early endeavors described by his brother, remain unidentified. Kellie Castle owns a small oak chair reputedly made by Robert Lorimer during this period, carved with his initials (fig. 135). However, this attribution is almost certainly apocryphal, both

on account of the technical expertise required of the chair-maker, and on comparison of this piece with a matching chair carved with John Henry Lorimer's initials (fig. 136). On the underside of the top rail of the latter, "Wheeler" has been stamped twice.5 The RSL chair is unstamped, but it seems probable that Robert Lorimer's work on this piece was restricted to carving his initials and the bird and heart motif onto the Wheeler chair.

This would be apposite, as Robert Lorimer's interest in woodwork was certainly fostered by the family's association with the Wheelers of Arncroach, who were later to execute many of Robert Lorimer's designs; Hussey, in fact, has traced the beginnings of Lorimer's concern with furniture design to the Wheeler workshop.[6] The Wheelers' influence on Lorimer extended well beyond introducing him to the subject of furniture-making; that this small rural firm continued to work to traditional Scottish methods and patterns was greatly formative to Lorimer's appreciation of local types, and his lifelong acknowledgement of the place of handwork, even within the more mechanised production on which he came increasingly to rely.

THE WHEELERS OF ARNCROACH[7]

William Wheeler the elder was born in Kinghorn, Fife, in 1845 or 1846.8 After serving an apprenticeship in Kirkford, Cowdenbeath, he went to Glasgow to work as a foreman.9 He returned to Fife, to Kirkcaldy, but within a year moved to Arncroach, around 1877. He established himself first as a wheelwright and joiner. The 1881 Census Return for Arncroach, in the Parish of Carnbee, lists William Wheeler as a carpenter and master of two boys, married, with four children. His son, also named William, learned his father's trade, and on the death of Wheeler the elder in 1913, carried on the business, essentially producing the same types and patterns. In turn, the second William Wheeler's son, again William, joined the business, carrying it on for a short time after his father died on 24th January, 1960, aged 89.10

The Wheelers operated, then, for approximately ninety years in Arncroach. And by no means was their output restricted to furniture. As was probably the case with most similar concerns in Scotland during this period, the family workshop served to meet the many and varied needs of the rural community around the village. In 1886 William Wheeler the elder was registered as a

cartwright in Slater's Directory, Scotland, in 1889 a joiner, and in 1893 a joiner and wheelwright; the workshop continued to make wheels and farm carts even after the furniture-making business became established.11 The Wheelers also functioned in an important capacity as funeral directors.

As house joiners, and possibly in other of their guises, the Wheelers were engaged by the Lorimer family, yet the most fruitful collaboration occurred in the area of furniture-making. In an interview later given by the second William Wheeler to the People's Journal, he credited Professor James Lorimer for first encouraging his father to reproduce historic furniture designs:

> "My father was working here as an ordinary craftsman when Professor Lorimer...brought up from England an ancient chair. It was supposed to be an eighth century piece, and when Professor Lorimer asked my father if he could make a copy of it, he agreed. The professor was so pleased with the result that my father began to see there was an outlet for this type of work, and started in a small way."12

From such beginnings, the Wheeler workshop expanded into a very successful concern in North East Fife, earning a reputation for well-made furniture, "appreciated, and to the public taste".13 The elder Wheeler's obituarist's apparently eulogistic reference

to the workshop's "world-wide connection" finds substantiation in the interview quoted above; the workshop apparently exported furniture to other destinations in the British Isles, to India, Africa and a ranch in the Australian bush.14

Largely as a result of the repairs and renovation of antique furniture carried out for local families, the workshop began to reproduce patterns, many of them to regional Scottish designs. This facet of the firm's output is described in an 1897 newspaper article on handcrafts in Arncroach:

> "The pattern of the well-known St. Monans chair is in as great demand as ever. The original date of the chair was 1681, but Mr. Wheeler began to make it in 1891, which date he carves on the back panel. If turned upside down the original date appears, a rather curious coincidence."15

The East Neuk of Fife Preservation Society own a chair of *caqueteuse* type, with an uninterrupted St. Monans provenance, dated 1618 (see fig. 10).16 This is almost certainly the example referred to above. The existence of two different St. Monans chairs would seem too much of a coincidence, as neither the postulated 1681 chair, nor its reproductions, have been traced. More probably, the writer simply entangled himself in his own manipulations of figures.

As discussed in chapter one, Lorimer had supplied two reproduction St. Monans *caqueteuse* chairs for the Balcarres Estate Office (see fig. 8). In the light of the above information, it is almost certain these chairs, and possibly the table, were produced by the Wheelers. In common with so much of the Wheelers' output, though, the furniture is unstamped.17

William Wheeler executed several important exhibition items for Lorimer during the 1890s, mainly with marquetry panels executed by Whytock and Reid. These, however, do not comprise the extent of the Wheelers' work for Lorimer, despite his increasing reliance on Whytock and Reid, due to their much larger workshop, and the sophistication of execution achieved through a combination of craftsmanship and machined work. In the area of seating furniture, the Wheelers executed a quantity of furniture for Lorimer, who, like William Morris, initially appears to have turned to furniture design partly out of frustration at being unable to procure the items he wanted, or imagined. For instance, he recounted to Dods:

> "spent the whole of yesterday revising the design for "the 98 chair" -- for years I've been trying to find arm chairs with cane backs and stuffed seats, and as I never can find them am getting Wheeler to make some. Taken a lot of trouble over them and think they ought to be nice."18

One of the workshop's most prevalent types was the curiously-named "gossip chair", variations of which appear in Lorimer's repertoire.19 Collections of photographs of Wheeler furniture indicate that this term was chosen to denote their vernacular interpretations of classical eighteenth-century patterns (see fig. 26).20 The derivation of the term is revealed in William Wheeler the younger's interview for the People's Journal. According to Wheeler, Sir Ralph Anstruther's sister-in-law commissioned the workshop to make a scaled-down version of a dining-room chair she owned: "I carried out her suggestion and the result was a very neat little chair with a fretted back, which I learned was to be used for the fireside". The chair's proposed destination prompted its name. Wheeler made numerous variations, subsequently referred to as "gossip chairs", of which he calculated he had sold several hundred, largely as wedding presents, during the previous twenty to thirty years. The tradition was continued by at least one of the workshop's apprentices, Robert Gourlay Fowler, who then established himself as a furniture-maker in Abercrombie, producing similar vernacular types.21

As discussed in chapter 1, Lorimer's affinities lay with the cabinetmaking tradition of Lowland Scotland, exemplified by such work. A number of his

own designs, whether or not made by the Wheelers, certainly seem rooted in this tradition. As well as the elm chair with wheatsheaf splat cited previously (cat. 13), examples may be found in the office furniture album. The chair illustrated in figure 137 (left) for instance, has a fretted splat to the same design as one appearing on a photograph of samples of Wheeler splats (fig. 138, upper left). An oak splat-back chair at Kellie Castle with an embroidered seat cover, attributed to Lorimer (figs. 139, 140), appears in a photograph of Wheeler seating furniture (fig. 141).

This, of course, raises the question of Lorimer's involvement in the *design* of such pieces. It should be remembered that the Wheeler workshop was established before Lorimer's experiments with furniture design; by the 1890s, William Wheeler had built up a popular and independent repertoire, based mainly on reproduction of local and historic patterns.22 The various derivations of the "gossip chair" evolved from this practice. In the light of this, and Hussey's attribution to Wheeler of Lorimer's early interest in furniture design, it would seem probable that, at least initially, the influence came from Wheeler's work to Lorimer.

Yet, as evinced by Lorimer's discussion about his "98 chair", he began to design specifically for Wheeler. Lorimer's exhibition furniture suggests that, having absorbed the lessons of the rural works, he began to develop a personal style, which would in turn be reinterpreted by Wheeler through the process of executing the designs. As indicated in Lorimer's letter to Dods, and by William Wheeler the younger, Lorimer communicated his designs through drawings: "Sir Robert sketched out what he wanted, and I executed the jobs".23

The methods of execution were those typical of a small rural concern, the majority of the work being handwork. Much of the furniture was of oak, though some pieces, such as the "cockpen chair", or "T chair" as it was known by the workshop, were made from mahogany, teak or walnut.24 For some items such as the cockpen chair, flat and three dimensional working patterns were produced in wood (figs. 142, 143). The workshop also upholstered the chairs, frequently in sheepskin, although clients sometimes provided their own embroidered seat covers.

The size of the workshop remained small. A photograph dating from around 1901 shows Wheeler the elder with four men (fig. 144); when Alexander Mair, a

furniture-maker who remained with the firm until its demise, began his apprenticeship in 1919, there were three journeymen and two apprentices.25 As Lorimer's practice grew, and he began to supply furniture for large country houses, a workshop of this size could obviously not meet his expanding requirements.

WORK WITH EDINBURGH CABINETMAKERS AND JOINERS

During the 1890s, the Edinburgh firm of Morison and Company had executed a number of Lorimer's designs. One of the most important pieces was the linen press of walnut veneer and marquetry swans, birds and rabbits, discussed in chapter one (cat. 27). During this period, Morison and Co. carried out work at Aberlour House, Banff, which Lorimer was altering for J. R. Finlay; the Office Certificate Account book for 1893 records that the company supplied furniture and fittings for the house.26 Stuart Matthew owns a photograph of the inlaid fireplace at Ellary (fig. 12), dated 8-12-1897, documenting the marquetry as the work of Morison and Co.

Even from this early date, Lorimer engaged Whytock and Reid in the realisation of some of his interior design. For instance, at the end of 1892 the company received payment for carving cherubs' heads and a

picture panel.27 Four years later, Whytock and Reid's wood inlays to Lorimer's designs were exhibited at the New Gallery, along with items by the elder Wheeler.28

Why Lorimer should have chosen Whytock and Reid over Morison and Co. is an unresolved question; although from 1897 the latter firm was increasing orientated towards the refurbishment of train interiors for the South Eastern Railway Company, they continued to manufacture furniture, and executed a considerable amount of work for Scott Morton and Co.29 After a period of experiment during the 1890s, it may simply have been personal preference that led to Lorimer's decision in favour of Whytock and Reid. The capacity of the workshop, the degree of mechanisation, and the skill of its craftsmen contributed to a particularly close and fruitful collaboration that supported Lorimer throughout the height of his career.

Although no records pertaining to manpower at Whytock and Reid survive from the early decades of this century, David Reid has supplied the following estimates:30

Cabinetmakers and Joiners	30	
Polishers	6	
Carvers	6+	(sometimes 9)
Machinemen	4	
Yardmen (responsible for timber)	2	
Labourer	1	
Blacksmith	1	

Upholsterers	15
Sewers	12

However, these figures should be regarded as relatively flexible, the labour market being more mobile than at present. According to David Reid, there was a pool of skilled tradesmen available for employment during the company's busy periods, and often Whytock and Reid and Scott Morton and Co. exchanged workers according to need.31 This might be corroborated by the fact that when Scott Morton and Co. closed in 1966, one of the chief designers, Peter Miller, went to work for Whytock and Reid, bringing with him many of the company's designs and books.32

As indicated by the above figures, labour was, to a certain extent, divided. In this respect, a clear distinction may be drawn between the structure of the Whytock and Reid workshop, and that of the small rural workshop. Robert Fowler of Abercrombie, for instance, controlled the entire process of production in his shop, from the preliminary stages, working with a hand-made band saw and circular saw, through to carving, and upholstering.33

The organisation of the Whytock and Reid workshop, which brought together the different skills essential to furniture production, followed the paradigm of the "comprehensive manufacturing team" that had evolved

within the London West End quality furniture trade from the second half of the eighteenth century.34 Like many of these firms, Whytock and Reid could offer their clients an extensive furnishing service, supplying not only furniture, but carpets, textiles and blinds.35 However, as Pat Kirkham has noted, by the second half of the nineteenth century such concerns were undermined by the increasing status of the "linen drapers" who sold furniture made in the cheap trade under their own names.36 Unlike a number of important London firms, Whytock and Reid did not attempt to compete with these, and continued to make their furniture on the premises, orientating their work towards the upper end of the market.

This was achieved through maintaining a high quality of workmanship, dependent largely on the specialised training of the individual craftsmen. Although all cabinetmakers were trained to execute veneering, marquetry, turning and chair-making, individual adeptness at particular tasks tended to result in a certain, albeit restricted, division of labour.37 This applied particularly to chairmaking, the more skilful cabinetmakers assuming the title of chairmakers. Some cabinetmakers might execute basic carving, yet carvers proper belonged to another category. The finishing processes such as polishing

and upholstering were carried out by different groups of workers.

This is reflected in the different training each received. In common with the quality London furniture trade, Whytock and Reid retained the system of the seven-year apprenticeship, although in general practice this system had been eroding through the nineteenth century.38 Whytock and Reid's cabinetmaker apprentices trained in the workshop during the day, and attended evening classes at their own expense. Carving apprentices similarly worked during the day, in a different department, again self-financing their attendance at evening classes. David Reid has suggested that the majority of carvers probably attended the Edinburgh College of Art, as they were required to be able to draw and model.

A number of Whytock and Reid's designers were educated at the Edinburgh College of Art. As discussed by Kirkham, from the 1860s most quality London firms employed professional designers.39 However, even larger businesses with their own drawing offices, on occasion executed furniture designed by architects. In Edinburgh, Scott Morton and Co. employed a team of designers, which included John Ednie, John Douglas Trail and David Ramsay. Yet, the firm also executed

many external designs by architects such as Lorimer, Kinross and Deas.40 Whytock and Reid accepted designs from Lorimer, and possibly other architects: while the working drawings indicate that much furniture was produced by the company for architects, it is impossible to discern from the drawings themselves whether the designs were provided, or simply commissioned, by the architects.

The bulk of Whytock and Reid's designs, though, originated with the company's own staff of draughtsmen. Their educational backgrounds were multifarious. William Simpson, who joined the firm in 1892 and headed the Drawing Office until around 1939, had originally trained as an architect in Dundee;41 Peter Miller had been trained by Scott Morton and Co., and also attended the Edinburgh College of Art, as did J. Connel Pringle, one of Whytock and Reid's most talented designers, who joined the Drawing Office in 1922; John Murray, another distinguished designer who joined the firm in 1892, had initially trained as a carver.42

The disparate education received by these groups must be recognised as a contributory element to the division of labour. However, in a firm catering to the top end of the market, this division was much less than that existing within the lower strata of the

trade, where the dispiriting sub-divisions criticised by William Morris were prevalent.43 Although in practical terms the cabinetmaker at Whytock and Reid could not exercise the same level of control over the process of production as, say, the country furniture-maker, his integrity as a craftsman rather than a worker on a production line, was preserved.

In the early part of the century, Whytock and Reid operated a piece-work system, providing the timber and executing elementary machine work for cabinetmakers.44 These piece-workers generally remained with the firm, and were individually responsible for the greater part of the process of furniture-making. It was generally the case, then, that the craftsman perceived himself the maker of finished items, rather than components. In the Arts and Crafts Exhibition Society's catalogues, the names of individual men as well as the firm are recorded: for example, "Executed by David Gorrie. Under the direction of Whytock and Reid", or, "Executed by John Cameron of Whytock and Reid".45 In the NMRS Lorimer Collection is an unidentified exhibition board of photographs of furniture, "adapted from traditional designs by R. S. Lorimer, made by J. Gorie of Whytock and Reid".

Related to this subject of the role of the individual cabinetmaker, is the issue of machinery in the workshop. Kirkham has revealed the rather limited extent to which the London furniture firms had become mechanised by 1870.46 Many of the innovations had concerned the preparation of timber before it reached the cabinetmaker. By the 1930s, when Pevsner conducted his Enquiry into Industrial Art in England, he found the large factories controlling the bulk of the furniture trade well-equipped with modern machinery.47 While in workshops catering to the highest end of the market the preliminary processes were predominantly carried out by machine, moulding, dovetailing and carving were done by hand.48

The Whytock and Reid workshop belongs to this category. As might be expected, timber was prepared by machine; Whytock and Reid still use their rip saw dating from 1884, although this is now driven by electricity, rather than the steam which originally powered all their machinery.49 Moulding machines had been developed in the mid nineteenth century, and many firms purchased mouldings from mills, which could produce an average of six feet per minute.50 Whytock and Reid introduced spindle moulding machines at the start of the century, and subsequently most mouldings were machined; however, the use of hand moulding planes

continued for small jobs. Similarly, mortice and tenon machines, developed in the mid nineteenth century, were used by Whytock and Reid from the early part of this century. Although dovetailing machinery became available during the nineteenth century, at Whytock and Reid all dovetailing was, and continues to be, executed entirely by hand.

The use of machine carving, particularly for the purposes of applied ornament, had occasioned acrimonious debate through the nineteenth century. Whytock and Reid employed a carving machine to rough out areas of repetitive carving, yet this work was finished by hand; intricately carved areas were exclusively hand worked. The large veneering press presently in the works was in operation at the start of the century, yet this was reserved for the veneering of large panels. Predominantly, veneering was done on the cabinetmaker's bench.

The machinery employed by Whytock and Reid during the time of Lorimer's association with the firm facilitated the process of furniture production, without undermining the contribution of the individual craftsman. At a certain level, this company fulfilled some of Lorimer's, and the D.I.A.'s, criteria for the improvement of British manufacture. The engagement of

qualified in-house designers, some of whom had been educated at the College of Art, ensured maintenance of quality in design, while the rigorous training received by tradesmen ensured facility in execution. As discussed in the previous chapter, Whytock and Reid maintained close links with the Art College.

Yet, while the company's educational policies were in line with Lorimer's recommendations, its approach to distribution fell outside that envisaged by the D.I.A. The machine was used only where it could reduce labour in the preliminary stages, or substitute for repetitive handwork. The creative element remained the province of the tradesman working by hand; the creative possibilities of the machine were left unexplored. Hence, the costs to the consumer were high and the market necessarily limited. Unlike a firm belonging to the "middling trade"51, such as Wylie and Lochhead, Whytock and Reid did not rely on advertising in arts journals, or on the production of catalogues.52

The D.I.A., like the German Werkbund, had targeted publishing as a valuable tool in its efforts to influence public consciousness of design, and Stefan Muthesius has recently pointed to the place of the media during this period in helping to propagate modern methods of distribution.53 By contrast, it must be

assumed that Whytock and Reid's interaction with its customers was on a more personal basis. Although a workshop such as Whytock and Reid certainly had a function within the British furniture trade, this could not be a catalytic one, acting to change public taste by anticipating public requirements. At the crux of this issue was, and still is, the emphasis placed on handwork over machinework.

The joinery specialists Nathaniel Grieve appear to have been more fully mechanised than Whytock and Reid. Established c. 1867 by the eponymous Grieve, the firm was sold to William Laing at the end of the nineteenth century.54 Much of its work for Lorimer, executed at the Washington Lane shop in Edinburgh, was for ecclesiastical commissions and memorials, although the firm carried out domestic joinery and preliminary furniture construction. During the time of Lorimer's association with Nathaniel Grieve, the firm employed between thirty and forty men.55 Apprenticeships consisted of a five year training period at the works, after which the qualified workers were sent to gain experience in other firms, such as Watherston of Queensferry Street, joiners and house agents used on occasion by Lorimer. They retained the option to return to Nathaniel Grieve as tradesmen if desired. In

this way, the company aimed to maintain a team of highly-qualified and widely-experienced joiners.

The workshop was fully mechanised, operations such as moulding being executed by machinery. Joints such as mason's mitres, however, required hand finishing. Much necessary hand carving was contracted to the Clow brothers. The association between the two parties appears to have been particularly close. William Laing had made it his policy not to employ carvers in the firm, insisting that as artists they required the freedom to work on their own initiative.56 The working relationship with the Clows was by nature a collaboration, Grieve suppling timber, or machined panels put together dry, to their North Hanover Street studio, for the brothers to hand carve.57

Some specific results of this collaboration have been examined in connection with the Balmanno commission. It should be stressed that Lorimer commonly employed a number of joinery specialists to execute his designs within the same commission. To name some examples, Balmanno possibly engaged the greatest variety of contractors, yet at Rowallan, Ardkinglas and Midfield, Grieve and Scott Morton and Co. were responsible for finishings in different rooms; at Monzie the latter firm was joined by James Grant of

Glasgow; at Marchmont, Scott Morton and Co. worked in conjunction with John Watherston.58

Although Lorimer continued to use the same craftsmen throughout his career, it would appear he was less proprietorial than Savage has asserted. Whytock and Reid's work for Lorimer was of course only a small proportion of the firm's output. The same holds true for Nathaniel Grieve and Scott Morton and Co. Of the enigmatic Clows, little is known about work for other patrons; yet, lack of documentation should not preclude the possibility of this occurring. On the contrary, their close association with Nathaniel Grieve may suggest a wider patronage than has been assumed. Savage has related how, on Lorimer's instructions, the brothers refused to carve a memorial for James Richardson.59 Yet this incident should not be read as indicative of an exclusive working arrangement between Lorimer and the Clows. They are, for instance, documented as having carved a cupid for the top of a staircase newel at Frank Deas' The Murrel, Aberdour.60

Deas, in fact, used a number of the craftsmen frequently commissioned by Lorimer. At Kinfauns Castle, Perthshire, Scott Morton and Co. executed carving to Deas' designs in Austrian oak.61 The vigorously carved staircase frieze, with its naïve

representation of birds and beasts, and the heraldic figures of the newel finials, are suggestive of Lorimer's design (figs. 145-147 cf. 148). This similarity is even more apparent in the ornamental vocabulary and the delicate and rather shallow carving by Scott Morton of a fireplace at Cleeve Grange, Gloucestershire, remodelled by Deas in 1910 (figs. 149, 150). Such similarities may have been the inevitable result of sharing craftsmen, yet Scott Morton and Co.'s work for other architects was markedly different in spirit. The firm's woodwork for Rowand Anderson, and John Kinross at Carlekemp, North Berwick, Manderston, Berwickshire, and the Peel, Selkirkshire, employs different decorative vocabulary, and is generally more robust than that executed for Deas, which might suggest Deas was receptive to the influence of Lorimer.62 This may also be discerned in the plasterwork modelled for Kinfauns Castle by Samuel Wilson and John Rhind.63

The possibility that Lorimer influenced the professional designers at firms such as Scott Morton and Co., and Whytock and Reid, must also be considered. Within extant sketchbooks formerly belonging to Scott Morton designers are drawings of Lorimer furniture. For instance, J. Douglas Trail drew and measured one of the Rowallan sideboards, with slow-turned legs.64 A

sketch by David Ramsay depicts a "seat from the Ryks", with heart-shaped stretchers.65

The question of transmission of design, the dynamic relationship between designer and workman, is an intricate one. Lorimer's method of communicating designs to craftsmen at Whytock and Reid, as with the Wheelers, was through sketches. There are none surviving in the Whytock and Reid archives, though it would seem that they were to varying degrees of finish. While the Dods letters and Lorimer's sketchbooks contain rough drawings and thumbnail guides, it is apparent that some of his ideas, especially in early career, were more fully worked out. For instance, letters to Dods convey that he sometimes spent considerable effort on drawings to be discussed with workmen.

The process of translating these into full-size working drawings of course entailed the draughtsman's interpretation. On the majority of these drawings, Lorimer's name, and that of the client, were simply recorded on the "job line" (the attached paper with instructions, the name of the client, and the date the order was received by the main office). Very seldom do Lorimer's signature or even initials appear on the

working drawings themselves, and almost never is Lorimer actually specified as the designer.

This raises the contentious issue of attribution, of discerning whether Lorimer was himself designer, or patron, ordering furniture for his clients. On the one hand, one might tend towards Whytock and Reid's argument that these drawings represent the work of their own designers. Campbell Reid has asserted, "a great deal of the furniture we made for his jobs was designed in our own Drawing Office".66 Alternatively, one might envisage the role of the Drawing Office in terms of transcription of Lorimer's personal designs. Both perspectives hold some truth.

Of the extant working drawings, perhaps only one -- for the bench modelled on the Rijksmuseum sofa -- contains Lorimer's signature.67 And perhaps only one -- for a dressing glass -- actually stipulates, "to his design".68 Given the extent of Lorimer's interest in furniture design, conveyed through office material, letters to Dods, sketchbooks, exhibition work, and information from the Lorimer family, it is obvious that the presence, or absence, of documentation on specific working drawings cannot in themselves be the criteria for ascertaining attribution.

As an example, one could cite the "Vicenza table", the design of which can be documented as originating with Lorimer (see cat. 77). On the working drawing the names of Lorimer and his clients are, as usual, recorded, yet there is nothing to disclose the design as Lorimer's. Further, on close examination of these working drawings, inconsistencies emerge. The numerous job lines attached to a drawing of a ladderback chair variously designate the pattern "Lorimer's ladderback", and "Kinermony design".69

The related issue of naming designs is similarly confused, and confusing. Frequently, job lines refer to specific patterns, such as the Holyrood pattern, or the Lindisfarne pattern. For instance, in 1911 Lorimer ordered eighteen Holyrood pattern chairs of Spanish mahogany for the dining room at Monzie (see fig. 77).70 The question arises as to whether Lorimer was simply ordering an established pattern, or whether he was the originator of this pattern. In 1907 he had ordered two Holyrood pattern chairs of quite different form, with square section legs and pierced splats.71 And in 1912 Whytock and Reid received an order from another client, Meiklejohn, for the Holyrood pattern, yet on this occasion the design had a trellis-back.72 A solution to this specific problem might be found in the fact that Whytock and Reid appear to have had a stock of

different models after historic furniture at Holyrood. In 1892, following a fire at the works, William Simpson recorded in his Book of Jobs, "At Holyrood copying models which were burned".73 In this case, then, Lorimer may have ordered stock models, without personal input into the design.

Yet when a design is named, it does not always follow that Lorimer was merely selecting form Whytock and Reid's repertoire. The stool after the Rijksmuseum bench was referred to as both "Lorimer's pattern", and "Pittenweem pattern".74 It is possible then that Lorimer was taking the carcass of a Whytock and Reid pattern, and adapting it to his very idiosyncratic design. A further point on this subject of nomenclature is that on many occasions designs entered Whytock and Reid's stock, named after Lorimer's commissions. An example is a ladderback to "RSL office pattern", ordered in 1911 for bedrooms and the governess's room at Monzie Castle (cat. 15). This was ordered again as the "Monzie pattern" in 1913.75 The Monzie furniture would appear to have been particularly successful, as a number of items became stock patterns. Twelve cane-back chairs of Monzie (café) pattern were ordered from Whytock and Reid by a client, Bell, in 1926.76

It has been ascertained that the absence of specific attribution of design to Lorimer does not necessarily infer that the design was Whytock and Reid's. Does the absence of Lorimer's name on a job line, then, confirm attribution to Whytock and Reid? On some occasions, only Lorimer's clients' names appear on the job lines. A considerable amount of furniture was made for James A. Hood's house, Midfield, at the time of its remodelling by Lorimer, yet usually Hood's name is the one recorded on the job lines.

As discussed in chapter 2, despite Hussey's reference to the Midfield commission as a "top to bottom furnishing job" executed by Whytock and Reid for Lorimer, some of the furniture ordered might refute this claim. Other designs, however, are stylistically very similar to Lorimer's work. One basin stand, veneered with burr Scots oak, has the plainness of a Lorimer piece, and is fitted with his characteristic finger pull drawer handles.77 A series of bedsteads ordered by Hood, with carved saints on the headboards, and angels on the finials, may again be compared to Lorimer's design.78 While clients such as Hood might order furniture unrelated to Lorimer, from Whytock and Reid, it is plausible that they could also request furniture to his design, directly from the company. The accumulated evidence would suggest that Lorimer

retained no copyright over his designs, once worked up into scale drawings.89

The process of translating the sketch into the working drawing was one Lorimer closely supervised, especially at the start of his association with Whytock and Reid. Of the several hundred drawings preserved at Whytock and Reid, the early ones in particular reveal the working-through of the design, the making of decisions, partially on the drawings themselves. Lorimer's own notes appear on many of these, often in his favoured blue pencil. The drawing for the bench adapted form the Rijksmuseum sofa, dated 8-8-1900, is particularly detailed.

Lorimer's instructions relate to the shape of cross sections at given points, and to the transitions from flat surfaces to rounded areas. On several occasions here, as on some other drawings, he writes, "see", as he demonstrates the angle of carving, or the flow into a joint -- "see, becoming a round where it goes into the leg". His specific wish to express the malleability of the medium, plus the fact that the craftsmen were, at this date, relatively unused to his requirements, led to far more exacting instructions than normally appear on paper. However, "conversations" between designer and draughtsman or

workman do recur: "How is the banding of this to go?" -- "straight long band" (for a dressing glass);79 "All right, please proceed" (for a pie-crust tray-top table).80

As with many of Lorimer's designs, the bench pattern, after the Dutch model, was repeated on several occasions. A number of drawings survive, with numerous job lines attached. These job lines indicate that benches to this basic design were made for Rowallan, Kellie and Monzie.81 Given on these drawings are options for varying the pattern, by including carving on the hips, substituting claw feet, or omitting the stretcher.

This recurs throughout the body of working drawings; for example, on a drawing dated 16-10-1905, alternative leg designs are proposed for two vestibule tables for Rowallan.82 On the drawing, one of these options has been scored through in rejection. Either these tables were not made until the following year, or they did not meet with satisfaction, as an attached job line dated 22-8-1906 instructs, "replace the back legs of 2 tables in vestibule with carved cabriole legs facing to the side, but similar to the front legs". The tables as executed followed these stipulations (cat. 103).

Often, the drawings refer to guides for the workmen. Such guides could include models, as existed for legs carved with the slow turn motif.83 On occasion, Lorimer returned as exemplars pieces previously made; a note on the drawing for a hall bench at Monzie instructed, "Get hall bench from 54 Melville St. for carving of hoofs".84 Sometimes the workmen were referred to parts of furniture at Whytock and Reid. For a bench for Midfield they were directed, "see old foot on old buttoned chair at works".85

A common practice throughout the cabinetworks was the use of plaster models and casts, a large collection of which survives (fig. 151). For work in Louis XV or Louis XV1 styles, casts of carved details were often bought from Paris.86 On certain working drawings for Lorimer items there are notes indicating the use of casts, especially when carved ornament was employed.

It is clear, then, that Lorimer worked closely with the drawing office staff in the realisation of his designs. What also emerges from scrutiny of the working drawings is his equal interest in the forms and the materials of his furniture. His notes on the drawings are certainly injunctional, yet they also acknowledge the cabinetmaker's ability to express

qualities of material -- qualities impossible to communicate through drawing.

Lorimer's early concern with the decorative qualities of woods is evinced in his annotated drawings for marquetry discussed in chapter 1. The hunting landscapes, for instance, make particularly expressive use of the strong figure of oak to suggest ploughed fields and a mackerel sky. An overall textural richness is achieved through contrasts of grain.

The Whytock and Reid working drawings largely date from the period after Lorimer's experiments with marquetry, yet the same concerns with figure, shading, texture and contrast are apparent. For instance, Lorimer frequently stipulated on paper that the wood grain should follow the forms of objects such as stretchers, or table circumferences, resulting in the enhanced sculptural quality of the items as executed. As a large amount of his furniture was veneered he devoted much attention to this process (cat. 104). On a design for a dressing glass from 1907 he included careful instructions on the disposition of veneers; notes were made on the matching of burrs, the craftsman being directed to an antique dressing glass for further direction (fig. 152).87 Lorimer's meticulous concern with surface finish is further exemplified by the fact

that patterns of veneer were to be submitted to him for his personal approval. The surface appeal of this glass is derived from contrasts such as the oyster pieces on the drawers within crossbanded frames. The oxidised silver handles, green ivory drawer knobs, finials on the pillars, and heart-shaped escutcheon, , provide further decorative accents. A similar aesthetic is conveyed on a simpler dressing glass at Kellie Castle (see cat. 57).

Bookmatched and quartered veneers were consistently used by Lorimer to clad large surfaces. Often, these techniques were complemented by the use of crossbanding, as appears on a series of striped walnut secretaire bookcases with quartered veneer and crossbanded canted corners (see cat. 38). The variegated veining of the marble tops provides contrast with the straight, geometric figure of the walnut. Marble was a material Lorimer used intermittently. In green, red or earth colours, marble occurs most frequently for table tops, as in the Rowallan vestibule, or Monzie hall examples (see cats. 103, 66). Alternatively, marble slabs are inset into a wooden top, as is the case with a table at Kellie Castle, on curvilinear supports (see cat. 88).

For decorative purposes, then, Lorimer's predilection lay in the use of veneers. Often, walnut was the selected timber, though more exotic woods such as amboyna were occasionally employed. In addition, judicious use was made of carved ornament. Although a tradition of exuberantly-carved furniture may be discerned in Scotland, epitomised in the nineteenth century by the work of John Taylor and Sons, Lorimer, with his tendencies towards reticence, does not explore these roots. The carving embellishing his furniture is typically understated, never masking the material from which the pieces are made.

It is apparent from working drawings that Lorimer allowed his carvers some degree of freedom of expression. For example, on a drawing for a library chair, the carvers were instructed: "In carving top rail, vary the two sides slightly...Note: keep the carving broad in feeling, do not cut up the leaves by surface maskings."88 A similar injunction to "vary carving" appears on the drawing for a sofa for Monzie Castle.89

The licence Lorimer gave to Whytock and Reid's carvers, though, was limited. The drawings indicate, to varying degrees of accuracy, the motifs to be carved, and sometimes the carvers are referred to

casts. Diversity was prescribed to communicate through the finished item the presence of hand rather than machine work. The Clow brothers, on the other hand, seem to have enjoyed much less constraint on their individual expression. William Laing has affirmed that Lorimer suggested, rather than detailed, designs for carving, allowing the Clows as artists to formulate and develop their own work.90 The most expressive carving within Lorimer's *oeuvre* is almost exclusively that executed by the Clows.

The Clow brothers remain rather anonymous figures; as yet, their papers are untraced, leaving little evidence as to their working procedures. Fragments are located among the Lorimer Office papers, and these tend to corroborate Laing's assertion. For instance, in a note dated 26-8-1898, relating to the Fettercairn commission, Lorimer instructed the Clows: "in the case of the oval frame in which you are going to put the brambles you might work in a conventional bird pecking at the fruit, but you must not make too much of the bird, it must not be in any higher relief than the rest."91

The effectiveness of the economic application of carving to Lorimer's furniture largely rested on the designer's knowledge of the properties of his chosen

material. Much of the eighteenth-century inspired carving was executed in walnut, a material allowing delicate modulations. Mahogany was another timber favoured by Lorimer; the opportunity to work crisp, clean carving in this wood was exploited on the Rowallan vestibule table, of walnut with a mahogany gadrooned apron (see cat. 103).

The most elaborate carving is often encountered on overmantel frames. These are often of limewood, the softness of which precludes its use as a weight-bearing material. Representative is the lime frame for the drawing room overmantel at Touch, carved with acanthus, barberry and bound reeding (see cat. 101).

Lorimer, throughout his *oeuvre*, demonstrated awareness of the distinct visual and structural properties of multifarious woods; walnut, oak, elm and mahogany probably occur most frequently, yet ash, chestnut, ebony, kingwood, birch and yew were also used in the construction of his furniture. Sometimes materials were imaginatively combined, as is the case with a mirror for Hill of Tarvit, veneered with tortoiseshell polygons outlined in sycamore, with ebony moulding round the glass.92

In addition to veneering and carving, another decorative technique Lorimer employed, albeit infrequently, was the use of exposed joinery. It must be stressed from the outset, though, that Lorimer's motivation here lay in decorative rather than moral concerns; there is nothing in Lorimer's practice to suggest support of a philosophy equating structural integrity -- communicated through the diagrammatic use of exposed joinery -- with honesty of expression. Occasionally the working drawings contain references to cabinetwork to be "dovetailed through in approved way", the results of which may be seen on a basin stand for Monzie (see cat. 11), yet this is hardly a programmatic approach.93

Typically, the visual qualities of the material itself, as it has been worked by the craftsman, suffice to carry the surface interest. And this facet of furniture production lay outside the designer's direct control. The selection of the timber was the first step in this process; as William Laing has astutely observed, the sawyer was himself a craftsman, responsible for judging the cut liable to reveal the best figure, disclosing features such as burrs and knots.94 In contrast to Sidney Barnsley, who selected his own timbers, Lorimer entrusted his contractors, such as Nathaniel Grieve, with overseeing the sawing

procedures.95 It was the practice of Nathaniel Grieve to purchase home oak from Fife and the Lothians, and have the logs taken to Leith for cutting, sometimes under the supervision of the Laings.96 The timber was then air-dried at the Washington Lane yard. The company bought ready-sawn imported timbers from the London timber merchant, Mallinson, from whom Whytock and Reid purchased woods such as mahogany, walnut, rosewood and satinwood.97

After the timber had been cut, the working of the material by the craftsman, the expression of its qualities, were similarly beyond Lorimer's control. Although he understood and appreciated the structural and visual qualities of different woods, and although he discussed these matters with his craftsmen, at a certain point in the process of manufacture he had to concede responsibility to the workman. The realisation of instructions such as "use very strongly chamfed stuff and open out" lay entirely with the capabilities of the craftsman.98 While Lorimer could discuss, in his Country Life article on home timber, the visual qualities of oak and the geographical variations in "chamf", or figure, only the craftsman could "open out" the grain, enhance the surface incidents of the timber, exploit its light-absorbing, light-reflecting

potential, and disclose the subtleties of texture. David Pye has expressed this unique contribution:

> "workmanship provides formal elements, and important ones, which are outside the control of design: of what, for practical purposes, can be conveyed by words or drawing. These are, of course, short-range elements. Most of them are still at, or little above, the threshold of recognition at those close ranges at which we normally see the components of our environment when we are using them....The small pits and striations of the grain sprinkled over the surface then remain open and establish the desired visible boundary of themselves....Only good workmanship can supply these nuances and without them much of design goes for nothing."99
>
> "Any surface is a kind of micro-sculpture."100

The effect of wood grain as "a diversifying agent at short range", as Pye expresses it, is furthered by finish. Although some of Lorimer's furniture was lacquered, the larger part was waxed, and sometimes stained, enhancing the lustre of the surface without masking the qualities of grain. The result of this treatment is the tactility of much of this work. Lorimer's meticulous concern with the finishing of his furniture is apparent from a letter entrusting his "private receipt for the Grey Treatment of Oak" to James Morton -- "There is no treatment like it that I have discovered, for bringing out the character and the figure of the wood":101

"1. Cover the oak with a solution of Caustic soda rubbed in with brushes. After this has taken effect thoroughly wash it off. Between each operation the oak should be well rubbed with hard bristle brushes which helps to bring out the grain.

2. Coat the oak with Oxalic Acid, and after it has taken effect wash off.

3. Then coat with chloride of Lime and wash off.

4. Then wax with dry wax and hard bristle brushes, that is, the man works with a chunk of wax in the one hand and rubs the brush on the wax, and then rubs the oak. Whatever you do, do not let them put on liquid wax as it turns yellow and common looking. There should be a certain amount of sandpapering between all the different stages as this also helps the grain."

The meticulousness of Lorimer's approach to finish is also apparent in his attention to metalwork fittings. Traditionally, Whytock and Reid had used metal fittings from France, a practice Lorimer eschewed.102 The working drawings for Lorimer's furniture sometimes stipulate the addition of "dull brass hinges", or brass and silver handles, perhaps from Whytock and Reid's ironmongery store at the works. However, research reveals that the bulk of Lorimer's furniture fittings was the product of a fruitful collaboration between Lorimer and the Bromsgrove Guild.

THE BROMSGROVE GUILD OF THE APPLIED ARTS

The name of the Bromsgrove Guild is a ubiquitous one in the Lorimer Office material. The period of the Guild's greatest activity coincided with that of the Office, and during these years the Guild executed work in diverse media, both to Lorimer's and to their own designs. A study of Lorimer's relationship with the Guild reveals another facet of his relationships with his craftsmen, again disclosing the high degree of independence he was willing to accord as a patron.

The Bromsgrove Guild of the Applied Arts, Worcestershire, like the innumerable guilds and collectives of craftsmen that evolved from the Arts and Crafts Movement, was established as an association of professional artists, working to combine and commercialise their talents. The Bromsgrove Guild's most charismatic figure during its early years was Walter Gilbert (1871-1946), a former art instructor; it has been variously asserted that Gilbert himself founded the Guild, or that it was a collective enterprise from its conception.103 Whatever its origins, Gilbert emerged as the Guild's Secretary and propagandist, recruiting skilled craftsmen from throughout Europe, and promoting the Guild's products worldwide. The internationalism of the Guild in its

early years is conveyed through a photograph dating from around 1909 (fig. 153), depicting, from left to right, A. Pillon, a French metal caster, Charles Bonnet, a modeller from Barcelona, an Italian, Garscia (seated), Leopold Weiss, a Swiss plasterworker, Celestino Pancheri, a woodcarver from the Northern Tyrol, Cyril White and Louis Weingartner, the Guild's chief modeller, from Switzerland (three unidentified).104

That by 1900, the Guild received nine awards for its room in the British pavilion at the Paris International Exhibition, is measure of its meteoric ascent.105 By 1903, its work was illustrated in Studio magazine, and advertisements were run in the Connoisseur, indicating the multifarious talents of its members in the complete decoration of interiors; the Guild had studios in Bromsgrove for metalwork, modelling and casting, leadwork, plasterwork, jewellery, enamels and mosaic, with further accommodation in Birmingham for stonework, woodwork and furniture, stained glass, embroidery, pottery and bookbinding.106 Representatives were based in Paris, London, Liverpool, Glasgow and Australia. By 1907, the Guild had over one hundred employees, and had executed work for Buckingham Palace, the Victoria and Albert

Museum, and houses and churches in Britain and Canada.107

Scottish additions to this polyglot association included A. M. Allan, a former assistant of Lorimer's who became the Bromsgrove Guild's chief designer and a director.108 Certainly Allan's influential position must have helped strengthen Lorimer's links with the Guild, yet a Scottish market had already been found for its products by 1903, by which date the Guild had a representative operating in Glasgow.109 Lorimer's association with the Guild may be traced to around this time; another of the Guild's advertisements in the Connoisseur promotes its work for Lorimer through the depiction of a stained glass window executed for him, but designed by H. A. Payne.110 The fact that Scottish commissions are prominent in these Connoisseur advertisements -- in addition to Lorimer's window are featured a cast bronze lectern for Paisley Abbey and an embroidered panel for the architects J. Salmon and Son, Glasgow -- is indication of the size and importance of the Guild's Scottish market.111 The extensive collection of uncatalogued and largely undated Guild material in the Hereford and Worcester Record Office, Worcester, conveys some indication of the scope of the Guild's Scottish work, in the interior decoration of

restaurants, hotels, churches and ocean liners, as well as private homes.

The Guild's work for Lorimer encompassed many media, yet study of its archives is particularly rewarding in relation to metalwork. Gilbert, in conjunction with his role as Secretary, also managed the metalwork department, which assumed a prominent role in the Guild's activities. In common with many contemporary guilds, the majority of the work was bespoke, as articulated in a booklet of 1901: "The Guild do not profess to keep a stock of ready-made examples of their work, and prefer to deal with each case as it arises, and are prepared to submit designs and quotations for special work".112

This corresponds with what may be gleaned from the Lorimer Office records about the Guild's working practices. Included is correspondence between Lorimer and the Guild, relating to door handles, switch plates, bell pushes and light fixtures. These letters indicate that metalwork items were made by the Guild's craftsmen to Lorimer's specifications. For example, in December 1905 the Guild wrote to Lorimer with an estimate for making patterns from his drawings for metalwork light fittings for Rowallan.113 Among the Bromsgrove Guild material in the Lorimer Office papers is a design "with

the little reed moulding that Lorimer devised in the rose" (fig. 154).

A collection of wooden maquettes for metalwork fittings such as door handles and drawer pulls has been preserved from the Lorimer Office by Stuart Matthew (fig. 155). Some of these maquettes correspond to drawings, with an accompanying price list dated April 7, 1903, sent to Lorimer by the Bromsgrove Guild (figs. 156-158).114 It is probable the maquettes were carved for Lorimer to his designs, and then the cost of casting these pieces assessed by the Guild. Once these estimates were accepted by Lorimer, full-size dummies were sent to him for approval (fig. 159).

Much of the metalwork executed for Lorimer was cast, rather than cut and beaten, often in bronze. Sometimes the items were silver-plated. Labour in the workshop was to a certain extent divided, into the distinct areas of designing, modelling, casting and finishing, yet production was conceived very much in terms of joint enterprise. G. H. Whewell, who joined the Guild in 1910, later explained, "It was the practice of Bromsgrove Guild not to disclose the names of individual artists or craftsmen, because the work which is done is the result of a combination of minds and hands, rather than individual effort".115

Although Gilbert had written in 1901 that it was not the Guild's policy to maintain a stock of metalwork items, material in the archives of the Bromsgrove Guild would suggest that this changed. As well as written material, the Bromsgrove Guild Archive at the Hereford and Worcester County Museum, Hartlebury Castle, holds a sizeable collection of photographs of the Guild's work; this is complemented by the much larger collection at the Hereford and Worcester Record Office, which would obviously repay further investigation. Most of the catalogued material at Hartlebury Castle dates from after the First World War, but there is a much smaller group of photographs, largely unidentified, relating to earlier work, some of which is labelled "stock".

From a study of these photographs, it is now possible to identify the majority of Lorimer's fittings as the work of the Bromsgrove Guild. Included in the collection are photographs of stock items such as dolphin drop handles (fig. 160), which Lorimer repeatedly used as drawer pulls (cats. 105, 106), as well as on window shutters (fig. 161). Similarly, the matched door handles at Hill of Tarvit, Ardkinglas and Hallyburton, for example, depicting the Huntress Diana and her quarry (figs. 162, 163), and the handle with the infant Hercules at Hallyburton and Ardkinglas,

would appear to have been stock items (fig. 164). Photographs in Hartlebury Castle document that the stag handle was also made for another architect, for a house in Toronto.116 One of the Hercules handles is presently on display at Hartlebury Castle.

The metalwork commissioned by Lorimer was not stamped, and this may also have been the case with work produced for other architects. It is possible, though, that stock items received a stamp. For example, a set of switch plates decorated with *repoussé* satyrs, formerly belonging to Forrest McKay Fine Arts, was stamped with the Guild's name on the rear.117

Having considered working procedures, it is pertinent to examine the stylistic basis of the Bromsgrove Guild's metalwork. Some is recognisably Art Nouveau, in its use of arabesque and sinuous line, more suggestive of metal in its tensile than cast state (fig. 165). Some of the most impressive pieces, however, are informed by myth and fantasy, and for this Walter Gilbert must be ascribed some of the inspiration. The central role of the imagination in the designing and execution of metalwork was emphasised in an illustrated talk he read to the Royal Institute of British Architects in January, 1906.118 Communicated through this paper was his admiration for

Greek, Roman and Renaissance metalwork, for its faculty of stimulating the imagination as well as the intellect. Such conceits as a salt cellar in the form of a triton astride a dolphin, a seahorse on Roman jug, and Eros astride an inkpot were his chosen exemplars. Lorimer too shared this fascination with the fantastical creations of the classical and Renaissance imagination (fig. 166).

Gilbert's own design for a handrail, with volutes encircling a centaur pitching stones at a cowering dryad, was included to suggest how the impulse behind historic metalwork might be translated into contemporary work. The Bromsgrove Guild's Cupids, goddesses and fanciful animal forms may be interpreted in this light.

Through his talk Gilbert advocated the disciplined study of historic examples, recounting his own careful examination of Renaissance bronzes in the South Kensington Museum. In a letter to Lorimer regarding the preparation of models for the architect's designs, he mentioned sending an apprentice to the British Museum to study the Egyptian and Assyrian lions.119 One danger inherent in such an approach was a sterile copyism, a weakness Gilbert was keen to refute. Neither could he advocate the copying of Nature,

although the natural world was used as a source of inspiration. In the same letter to Lorimer, Gilbert wrote that his apprentice was to visit the zoo in order to complement museum studies with those made after the living animal. He also referred to studies of a bear -- "one of the most humorous animals in the zoo and this accounts for the joke he seems to be enjoying" -- and leopards -- "I believe they have a little of the lofty serenity characteristic of the lion and tiger family conscious of their strength and pride of place among the animals and without the arrogance of the upstart".

Despite the insistence on study from life, a naturalism inappropriate to the medium is rejected: "we are trying to find out a convention for metal suggestive of the drip of the molten bronze and ignore the naturalistic impressionistic treatment of the animal which I think no metalworker could really agree with." In these terms, any attempt to reproduce in metal the visual qualities of fur, hair or hide, might be seen to contradict the craftsman's choice of metal as an expressive material. Underlying Gilbert's remark is his demand that imaginative expression be balanced by a high level of technical aptitude, that his metalworkers should have a thorough understanding of the properties and qualities of the medium, and the methods of their craft: "Primarily it is the emotion or

imagination which creates the impulse to give expression in the language of the time....But the real art is something more than this; it is imagination allied with skill and dexterity in the creation of beauty".120

Lorimer's association with the Guild is perhaps paradigmatic of his relationship with other companies or groups of craftsmen, such as the Wheelers, Whytock and Reid, and the Clows. Despite the authority Lorimer exercised over the details of his furniture, from the direction of veneers to the casting of drawer pulls, the craftsman retained much of his autonomy. At one extreme, this extended to the actual designing of the artifact, with Lorimer's role being best defined as that of patron; at the other, the craftsman's (still considerable) independence, lay in his extrapolation of the artifact from the two-dimensional drawing. In all cases, the worker's peculiar contribution must be recognised in his manipulation and exploitation of material.

1 David Pye, The Nature and Art of Workmanship (Cambridge: Cambridge University Press, 1968) 2.

2 Robert Lorimer, "Memorial Stained Glass," 642.

3 Hussey, Lorimer 14.

4 Hussey, Lorimer 15.

5 I am grateful to Laurance Black of Antiques of Scotland Ltd. for pointing this out to me.

6 Hussey, Lorimer 105.

7 An expanded account of the Wheeler workshop may be found in Lindsay Macbeth, "The Wheelers of Arncroach".

8 The 1881 Census Return for Arncroach, in the Parish of Carnbee, indicated that William Wheeler was aged 36 on his previous birthday.

9 Biographical information from William Wheeler the elder's obituary in the East of Fife Record 4-12-1913: 4. I am grateful to Harriet Richardson for my attention to this, and to an article on handicraft in Arncroach in the East of Fife Record 19-3-1897, which is partially quoted in her M. Litt. dissertation, "Kellie Castle: Some Observations on its Restoration and Architectural Development," University of St. Andrews, 1987, 87.

10 Biographical details in the second William Wheeler's obituary in the East Fife Observer 28-1-1960.

11 Information on the workshop from Alexander Mair of Arncroach, a former employee of the Wheeler workshop.drawing

12 "Romance of East Fife Village Craft; Making New Furniture Old -- The "Gossip" Chair," People's Journal. This article was discovered by Jo Lynn, a post graduate student at the University of St. Andrews, in a scrapbook belonging to the St. Andrews Preservation Trust. Unfortunately it is unreferenced, yet the context indicates it dates from after Lorimer's death.

13 Short reference to William Wheeler the elder's work as a furniture maker in the East of Fife Record 21-8-1891: 2 -- "That it is appreciated and to the public taste is testified by the fact that ever since he began seven or eight years ago he has never lacked orders, a

good many of them coming from different parts of the country, and some even from abroad."

14 East of Fife Record 4-12-1913; cf. "Romance of East Fife Village Craft".

15 East of Fife Record 19-3-1897: 5.

16 St. Monans -- small coastal town on the East Neuk of Fife.

17 Laurance Black has noted stamps on only two items of Wheeler furniture -- the chair for John Henry Lorimer referred to above, and a cockpen chair.

18 Robert Lorimer, letter to Dods, 30-10-1898.

19 The term "gossip chair" has been widely used to refer to the *caqueteuse* type. The Wheelers' usage of the term is apparently unique.

20 Alexander Mair has his own collection of photographs; there are a number in Edinburgh University Library in the Lorimer Office Collection (Gen 1963/32/151-8), and in the Dundee City Archives, East Brothers of Lochee Papers (GD/MUS 112/3/1).

21 Robert Hay, "From a Chair to a Fiddle," Scots Magazine 71 (April- Sept. 1959): 50-3.

22 East of Fife Record 19-3-1897.

23 William Wheeler, "Romance of East Fife Village Craft".

24 On the backs of the photographs of Wheeler furniture, materials are stipulated. Information on cockpen chairs from Alexander Mair.

25 Alexander Mair, interview with author, 5-10-1990.

26 Lorimer Office, certificate dated 7-9-1893, Certificate Account Book No. 1, 10-6-1892 to 11-12-1894, SM.

27 Lorimer Office, certificate dated 30-12-1892, Certificate Account Book 1, SM.

28 Arts and Crafts Exhibition Society, catalogue for 1896 exhibition, nos. 283-4.

29 See Sarah Kingston, "James Morison, Cabinet-maker and Upholsterer, Ayr, Glasgow and Edinburgh," M. A.

dissertation, University of St. Andrews (1989) 36, for discussion of this period of Morison and Company's work.

30 David Reid, letter to author, 26-5-1992.

31 David Reid, letter to author, 26-5-1992.

32 Information from Elspeth Hardie, grand-daughter of William Scott Morton; also, National Monuments Record of Scotland: An Exhibition of Furniture Designs from the Collection, pamphlet accompanying exhibition, 1 Jan. - 31 March 1990 (Edinburgh: NMRS, 1990) 2.

33 Hay 51.

34 Pat Kirkham, "The London Furniture Trade 1700-1870," Furniture History 24 (1988): 57.

35 The Whytock and Reid Daybooks give a good indication of their trade in this area, WRA.

36 Kirkham 68.

37 I am grateful to David Reid for this, and the following information on the Whytock and Reid workshop, letter to author 24-8-1992.

38 Kirkham 40.

39 Kirkham 96, 103.

40 See portfolios of Scott Morton and Co. designs, EUL SC E81/27.

41 Information from William Simpson's notebook, "Book of Jobs 1892-1932," WRA; David Reid, letter to author 26-5-1992.

42 Campbell Reid, letter to author, 9-1-1991; David Reid, letter to author, 24-8-1992.

43 See Kirkham 13-14 for discussion of this within London furniture trade.

44 David Reid, letter to author, 24-8-1992.

45 Arts and Crafts Exhibition Society, catalogue to 1912 exhibition, nos. 147, 429B.

46 Kirkham 109-116.

47 Nikolaus Pevsner, An Enquiry into Industrial Art in England (Cambridge: Cambridge University Press, 1937) 34.

48 Pevsner, Enquiry 34.

49 David Reid, letter to author, 24-8-92. The following information on machinery at Whytock and Reid is also from this source.

50 Kirkham 110.

51 The term is Stefan Muthesius', see "'We do not Understand What is Meant by a "Company" Designing': Design versus Commerce in Late Nineteenth-Century English Furnishing," Design History 5.2 (1992): 113.

52 There is a selection of Wylie and Lochhead catalogues in Glasgow University Business Archives. The company advertised, for instance, in the Connoisseur.

53 Stefan Muthesius, "Design versus Commerce," 116-18.

54 William Laing, younger, letter to author, 18-5-1992.

55 This, and following information on Nathaniel Grieve, from William Laing, interview with author, 5-6-1992.

56 Savage has noted this point in Lorimer and the Edinburgh Craft Designers 86.

57 Interview with William Laing, 5-6-1992.

58 Lorimer Office, "Rowallan, Ayrshire, List of Contractors," EUL SC Gen 1963/10/282; Ardkinglas Contractors, EUL SC Gen 1963/6/221; "Midfield, Statement of Cost as Certified," SM; "Monzie, Statement of Cost as Certified," SM; "Marchmont, Cost of all Works as Certified," SM.

59 Savage, Lorimer and the Edinburgh Craft Designers 86-7.

60 Mervyn Macartney, ed., Recent English Domestic Architecture 3 (1910): 73.

61 Recent English Domestic Architecture 3: 67-71.

62 The Scott Morton sample books illustrate work executed for Anderson and Kinross. David Jones has

suggested that due to the close working relationship between Morison and Co. and Scott Morton and Co., a lot of this work was probably contracted out to Morison.

63 An example is illustrated in Recent English Domestic Architecture 3: 70.

64 J. Douglas Trail, sketchbook 13, NMRS (Peter Miller/Scott Morton Collection).

65 David Ramsay, sketchbook 3, dating from 1907, NMRS (Peter Miller/Scott Morton Collection).

66 Campbell Reid, letter to author, 17-7-1990.

67 Whytock and Reid, working drawing for bench, 8-8-1900, WRA/O S9. Signed, "R. S. Lorimer, 49 Queen St. 8-8-1900".

68 Whytock and Reid, working drawing for a dressing glass, 27-2-1907, WRA/O D8.

69 Whytock and Reid, working drawing for ladderback chair, numerous job lines, WRA/O S30.

70 See chapter 2, footnote 148.

71 Whytock and Reid, working drawing for chair, 6-6-1907, WRA/O S31.

72 Whytock and Reid, working drawing for chair, 24-4-1912, WRA/O A3.

73 William Simpson, Book of Jobs 1892 entry.

74 Whytock and Reid, working drawing for stool, WRA/B S40.

75 Whytock and Reid, working drawing for chair, later job line dated 28-6-1913, WRA/O S30.

76 Whytock and Reid, working drawing for chair, later job line dated 19-10-1926, WRA/O S29.

77 Whytock and Reid, working drawing for basin stand, WRA/B B1.

78 Whytock and Reid, working drawings for bedsteads, 13-7-1915, WRA/B N3.

89 David Reid has stated, "As far as we are aware, since nearly all the working drawings were done by our drawing office the designs were always regarded as ours

and never exclusively a Lorimer design". Letter to author, 26-5-1992.

79 Whytock and Reid, working drawing for dressing glass, 27-2-1907, WRA/O D8.

80 Whytock and Reid, working drawing for a tray-top table, 9-4-1923, WRA/O S12.

81 Rowallan job line dated 16-10-1905; Kellie job line dated ?-9-1910; Monzie job line dated 4-4-1911.

82 Whytock and Reid, working drawing for Rowallan table, 16-10-1905, WRA/B H2.

83 This is apparent from the working drawing for D. Y. Cameron's table, 22-11-1911, WRA/O P21.

84 Whytock and Reid, working drawing for Monzie hall bench, 4-4-1911, WRA/O S9.

85 Whytock and Reid, working drawing for Midfield hall bench, 13-7-1915, WRA/O S11.

86 David Reid, letter to author, 26-5-1992.

87 Whytock and Reid, working drawing for dressing glass dated 27-2-1907, WRA/O D8.

90 Whytock and Reid, working drawing for library chair, numerous job lines, WRA/O S32.

89 Whytock and Reid, working drawing for sofa, 27-4-1911, WRA/O S10.

90 William Laing, interview with author, 5-6-1992.

91 Robert Lorimer, note to Clow brothers, 26-8-1898, NMRS (Lorimer Collection), Fettercairn papers.

92 Whytock and Reid, working drawing for dressing glass, 20-6-1908, WRA/B M15.

93 Instruction appears on a Whytock and Reid working drawing for a bookcase, 8-5-1913, WRA/B B33.

94 William Laing, interview with author, 5-6-1992.

95 For Barnsley, see Crawford 17.

96 William Laing, younger, letter to author, 18-5-1992.

97 William Laing, younger, letter to author, 18-5-1992; David Reid, letter to author, 24-8-1992. Native timbers were acquired in log form, and cut and dried at Whytock and Reid's yard.

98 This injunction appears on a Whytock and Reid working drawing for a table for Marchmont, 4-6-1925, WRA/B Ho19.

99 Pye, Nature 34, 51-2.

100 Pye, The Art of Workmanship, text of two lectures given as Lethaby Lectures at the Royal College of Art, 27-11-1979 and 4-12-1979, p.10, NLS.

101 Robert Lorimer, letter to James Morton, 31-8-1928, NMRS (Lorimer Collection).

102 Information on Whytock and Reid's use of fittings supplied by Campbell Reid.

103 Robert Pancheri has identified Gilbert as the Guild's founder, in "The Rise and Demise of Bromsgrove Guild," Bygone Bromsgrove, ed. John Foster (The Bromsgrove Society, 1981) 118-119. The same claim is made by Barbara Morrison, The Guild of Decorative Arts (Birmingham: published by the author, 1969) 11. However, G. H. Whewell, who became associated with the Guild in 1910, ascribed its establishment to a group in, "Notes of a Talk Given to the Bromsgrove Rotary Club, 30-6-1947, BGA, Hartlebury Castle, Worcestershire, Historical Notes 745.

104 Photograph, BGA, Hartlebury Castle, source material file.

105 Morrison, Guild 19.

106 Advertisement for The Bromsgrove Guild of the Applied Arts, Connoisseur 6 (1903): June.

107 Walter Gilbert, brochure on the Bromsgrove Guild, 1907, see Pancheri 120-21.

108 Pancheri 123; Arthur S. Clarke, "Remarkable Men," Bromsgrove Messenger 25-5-1979, BGA, Hartlebury Castle, source material file. Stuart Matthew has confirmed that A. M. Allan was a member of staff in the Lorimer office during the early years of the century.

109 This is indicated in an advertisement in the Connoisseur 5 (1903): January.

110 Advertisement in Connoisseur 7 (1903): December.

111 Advertisements in Connoisseur 6 (1903): June; 5 (1903): February.

112 Bromsgrove Guild of Applied Arts (1901), unpaged, illustrated booklet, Mitchell Library, Glasgow.

113 Bromsgrove Guild, letter to Robert Lorimer, 1-12-1905, EUL SC, Gen 1963/10/244.

114 Drawings and price list, Lorimer Office, SM.

115 G. H. Whewell 3.

116 BGA, Hartlebury Castle, ref. 1966-170, box 33.

117 I am grateful to Martin Forrest of Forrest McKay for this information.

118 Walter Gilbert, "Romance in Metal-Work," RIBA Journal 13 (Nov. 1905 - Oct. 1906): 160-174.

119 Walter Gilbert, letter to Robert Lorimer, 6-8-1921, SM.

120 Walter Gilbert, "Romance," 160.

CONCLUSION

Despite the often private nature of the original commissions, the architecture, interiors and furniture designs of Robert Lorimer have become increasingly accessible to the public; the National Museums of Scotland have a substantial collection of his furniture, as does the National Trust for Scotland, particularly at Kellie Castle, Fife. Examples of Lorimer's interior designs are preserved by the National Trust, and at private homes open periodically to the public.

Appropriately for an architect concerned with the perpetuation of tradition, the exposure Lorimer's work has received has resulted in this work itself entering the canon of Scottish architecture and design. As a consequence, perhaps, emphasis is placed on Lorimer's historicism. Despite the approbation accorded his design, its traditionalist bent quickly engendered criticism of its failure to meet the needs of an industrialised society.1

Undeniably, in his architectural practice Lorimer offered no solutions to the specific problems of providing mass housing, or the design of industrial types suitable for mass production. Although not a "socially responsible" architect in these terms, his educational activities reveal response to, and

responsibility for, the progress of design in Britain towards resolving these particular issues.

It is instead the *perennial* concerns of regional and national identity, of the relationship between past and present, that Lorimer's work engages. Its subject is not so much the past as time passing -- hence, the prevalence of the inscribed date on both architecture and furniture. To date a subject is a mark of optimism, implying the expectancy of a future audience. Underlying both Lorimer's design and his activities with the Edinburgh College of Art and the D.I.A. is an awareness of how the actions of the present may be perceived in the future.

The context of Lorimer's work is the climate of idealism surrounding the country house, perpetuated particularly by Country Life. This was a publication with which Lorimer had a close association; it was a journal to which he contributed several articles. More importantly, though, it provided an example for the interpretation of the country house, of land ownership and the formation of arts collections. In featuring Lorimer's architecture, furniture and interiors, it ensured a public perception of this work, according to the same model as perception of historical architecture.

APPENDICES AND BIBLIOGRAPHY

APPENDIX 1
THE MARCHMONT PALLET, WHYTOCK AND REID

Preserved at Whytock and Reid are a number of pallets of working drawings relating to individual commissions for various clients. Among these is a sizeable collection of designs prepared by Whytock and Reid for the furnishing of Marchmont, Berwickshire, from 1914. These designs, conceived both by Lorimer and Whytock and Reid's drawing staff, demonstrate a plurality of approaches to eighteenth century source material.

The following is a descriptive list, arranged chronologically, of the extant drawings in the Marchmont Pallet. An account for furniture bought from Whytock and Reid between 1914 and 1917, reveals that many more items were provided than now documented by these drawings. Despite the incomplete nature of the material, the Marchmont drawings comprise the most comprehensive and varied collection of designs relating to Whytock and Reid's work for Robert Lorimer. In some cases, it has been possible to collate the drawings with items appearing on the account.

Dressing glass for north-west bedroom, with shaped frame and pediment, dished-out tray, "flat antique bevelled plate", African mahogany "curl" veneer. 12-5-1914. Listed in Whytock and Reid account, £6 10s. According to the job line, another glass to this pattern was made for Midfield.

Bedroom dressing stool, panelled top to be stuffed, stretchers, African mahogany. Oriental-type motif on hip, stump feet. 12-5-1914.

Two door hanging wardrobe, deep drawer in base, mirror behind right door, African mahogany "veneered with curls". 12-5-1914.

Dressing glass with shaped frame, pediment, hollowed tray, "flat antique bevelled plate", African mahogany. 12-5-1914.

Three door hanging wardrobe, shelf wardrobe at top, African mahogany veneer, chestnut interior. 12-5-1914.

Basin stand with cabriole legs, shelf between feet, drawer in frieze, African mahogany, *Verte d'Egypte* marble top, w. 3' 6" d. 1' 9", African mahogany. 12-5-1914.

Writing table with cabriole legs, pad feet, drawer in frieze, tray top, African mahogany "veneered with curls". 12-5-1914.

Basin stand with cabriole legs, shelf between feet, drawer in frieze, African mahogany, *Verte d'Egypte* marble top, w. 4' d. 2'. 15-5-1914. **Catalogue 76.**

Writing table for billiard room, mahogany, on four cabriole legs, with claw and ball feet, one drawer in front, leather panel on top. 21-7-1914. Listed in Whytock and Reid account, £28.

Octagonal table for business room, Lindisfarne design, chestnut and oak, with *Verte d'Egypte* marble panel in centre of top. 21-7-1914. Listed in Whytock and Reid account, £12 5s.

Large writing table for billiard room, on six shaped legs, claw and ball feet, drawers at each end, veneered with curls, leather panel on top, mahogany. 21-7-1914. Listed in Whytock and Reid account, £35. See **catalogue 75** for similar table in walnut.

Dressing glass with back support, mahogany and ebony, frame veneered with tortoiseshell on gold ground. 15-9-1914.

Dressing table with spiral-turned legs, shaped and veneered stretchers, Italian walnut, with burr veneer. 15-9-1914.

Bedroom basin stand with spiral-turned legs, bun feet, shaped stretcher and Swedish green marble top. 15-9-1914.

Dressing glass with base, for dressing room. Italian walnut, burr panels, mother-of-pearl escutcheon. 15-9-1914.

Basin stand for dressing room, with rounded ends, two doors enclosing cupboard, drawer in frieze, mahogany veneer. 15-9-1914.

Dressing table on pad feet, with drawer, drop handles, Italian walnut, top veneered with burr. 15-9-1914.

Two door hanging wardrobe, deep drawer in base, Italian walnut, door panels and drawer front veneered in burr. 15-9-1914.

Bedroom writing table, spiral-turned legs and shaped stretchers, Italian walnut with burr veneer. 15-9-1914.

Dressing table with square fluted legs and drawer in frieze, African mahogany. 15-9-1914.

Dressing glass with shaped frame and tray with hinged cover, African mahogany. 15-9-1914.

Two door wardrobe for dressing room, fitted trays behind one door, hanging space behind the other, two deep drawers in base, mahogany "veneered with curls", "Chinese Chippendale" carved fret on cornice. 15-9-1914.

Dining table on square fluted tapering legs, oval top w. 6' 6" d. 4' 3", extending to 22', mahogany. 21-9-1914. Listed in Whytock and Reid account, £47.

Large cloakroom table with deep drawers in lower part, chestnut top. 21-9-1914. Listed in Whytock and Reid account, £15 10s.

Octagonal grey Scottish oak table for hall, Lindisfarne pattern, panelled top veneered with burr. 20-11-1914.

Hall "curio table" on cabriole legs, carving at hips, claw and ball feet, with drawer in one end of frieze and glass panel on top. Italian walnut, top and frieze veneered with straight grained walnut. 15-12-1914.

Circular table for estate office, with shaped legs and stretchers, Lindisfarne pattern, chestnut. 25-1-1915. Drawing pricked through. Listed in Whytock and Reid account, £7 12s.

Two chairs, with open backs of "lobe" design, panel seats. 5-4-1915.

Dressing glass for Mr. McEwen's dressing room, shaped frame, and stand with jewel drawers, mahogany panels "veneered with curls". 15-5-1915. Listed in Whytock and Reid account, £10 10s.

Dressing table for Mr. McEwen's dressing room, shaped haffit ends united by stretcher, three drawers, mahogany. 15-5-1915. Listed in Whytock and Reid account, £18.

Writing table for Mr. McEwen's dressing room, shaped haffit ends united by stretcher, leather panel in top, mahogany. 19-5-1915. Listed in Whytock and Reid account, £16.

Dressing glass for bedroom over billiard room, shaped frame and tray, Scottish walnut. 30-5-1915. Listed in Whytock and Reid account, £6 10s.

Cheval mirror, described as "Adam type", mahogany. 30-7-1915. Possibly the mahogany cheval mirror provided for the "Adam Bedroom", for £18.

Dressing glass for Governess' room, with tray, figured plane tree. 30-7-1915. Listed in Whytock and Reid account, £3 15s.

Two door wardrobe, deep drawer in base, shaped panels, bun feet, figured plane tree. 30-7-1915. Possibly the wardrobe documented in the Whytock and Reid account, for the Governess' room, £25.

Bedstead with moulded panels on head end, Scottish walnut. 30-9-1915.

Stump end bedstead for north west bedroom, 3' 6" wide. Mahogany, head end "veneered with curls", foot end stock. 10-1-1916. Listed in Whytock and Reid account, £9.

2 drawing tables, Zorn design, with x-shaped trestles united by a flat curved stretcher. Butternut top, stands of chestnut or oak. 1-12-1916. See Jones, Scottish Furniture 44, for comparable design. The Whytock and Reid account documents the provision of one of these tables for the estate office, at £6 16s.

Three door wardrobe, hanging space, trays and drawers, one long drawer, one short drawer, dark mahogany. Carving of "Chinese Chippendale" character, metal "Chinese" fittings. 26-10-1917.

Chair described as "Chinese Chippendale, Ponsonby Fane pattern". 19-11-1919.

Table in chestnut, with shaped haffit ends and scrolled stretchers. Three drawers in frieze, wooden drawer knobs. Lorimer has noted on the drawing in pencil, "use very strongly chamfed stuff and open out, RSL". H. 2' 4", w. 10' 3", d. 2'. 4-6-1925. An almost identical, but smaller, table was made for Gibliston in August 1928, see **catalogue 85.**

Chair described as "Chinese Chippendale, cockpen pattern, without arms", carved "Chinese Chippendale" fret on legs. 9-11-?.

Small tray top table with shaped feet, for Governess' room. 30-7-? Listed in Whytock and Reid account, £2 8s.

APPENDIX 2
FURNITURE PROVIDED FOR BALMANNO BY WHYTOCK AND REID

The following is a list of furniture supplied by Whytock and Reid for Balmanno Castle, Perthshire. The information is taken from Whytock and Reid's woodbooks between 1914 and 1923, and provides a representative example of the firm's involvement with one of Lorimer's major commissions. Repairs, although included in the woodbooks, are not included in this list, unless they are alterations.

WOODBOOK 1914-1918

page

Aug. 1917

344 Oak firescreen to suit tapestry panel.

Nov. 1917

363 6 light electrolier of lime wood.

Jan. 1818

371 10 corner chairs, Pittenweem, of elm.
2 cutty chairs, elm.

372 2 chairs, elm.

Feb. 1918

373 Dressing table, Scots oak and burr.
2 Arts and Crafts *étagères*, walnut.
1 *étagère*, walnut.
2 ebony frames, size of tile pictures.

374 1 French bed, walnut and burr.
1 French bed, walnut and burr.

375 1 French bed, walnut and burr.
1 bookcase, Scots oak.
1 bookstand, Scots oak.

376 Round table of Scots oak with twisted legs and framed and panelled top.

377 Sidetable, Scots oak, 8 legs, shaped stretcher, shelf above and three drawers in frieze, 7'x5'.
Table for kitchen annexe of Scots oak, shaped stretcher, twisted legs.
2 low coffee tables of nat. walnut, shaped legs and recessed and curled tops.
Hanging mirror of walnut with pediment and cross-banded frame.
Hanging mirror for cloakroom.

378 Writing table, walnut, shaped legs and carved frieze, recessed top, curled fringe, 3'1"x22".
Scots oak umbrella stand, 27"x9½"x26½".
Dining table with extending top, shaped stretchers and twisted legs, 5'9"x3'0", extended to 9'7".
Walking stick stand of Scots oak.

379 3 French beds of Scots oak, 3' wide.

381 3 French beds of mahogany.

March 1918

384 1 French bed.
1 French bed.
387 Marchmont ladderback chair of elm.
Writing table, Scots oak, 3'6"x2'0".
388 Hanging wardrobe with open front, 5'6"x7'6"x1'1".
May 1918
396 2 tripod flower stands, walnut.
Bookcase.
Repair bureau bookcase, add moulded base, and ball feet.
401 Dresser, Scots oak, 3 drawers in frieze, 4 spiral legs in front, 4 plain square at back, 7'7"x1'10½"x32".
403 Mahogany firescreen.
June 1918
411 2 ebony frames for needlework.
416 3 walnut book troughs.
2 oak cutty stools 18" long.
July 1918
417 1 elm cutty stool 3'0" long.
1 elm cutty stool, no back, 18" long.
2 "Balmanno model" chairs of elm, as making for Mr. Fadgen.
Oct. 1918
433 1 hanging mirror of walnut.
1 hanging mirror of walnut.
1 writing table, shaped legs, curled fringe, recessed top, 1 drawer in frieze, 3'1"x22".

WOODBOOK 1919-23

March 1920
112 2 elm dressing stools
2 walnut dressing stools
1 long elm stool
1 long elm stool with centre legs
Oct. 1920
165 2 elm chairs
Nov. 1920
175 2 light electric fittings, carved and gilt for billiard room.

APPENDIX 3
ARTS AND CRAFTS EXHIBITION SOCIETY: LIST OF WORK BY ROBERT LORIMER

From 1893, Lorimer exhibited regularly with the Arts and Crafts Exhibition Society. The following list is extracted from the catalogues of the Society, in the National Arts Library.

1893
35: Oak bureau. Adapted from an old design by R. S. Lorimer. Executed by William Wheeler.
184: Linen press - inlaid walnut. Designed by R. S. Lorimer. Executed by A. Paterson (Morison & Co.).

1896
91: Oak writing bureau. Designed and exhibited by R. S. Lorimer. Executed by William Wheeler.
283-4: Wood inlay. Designed and exhibited by R.S. Lorimer. Executed by Whytock and Reid.
328: Oak chest. Landscape panel inlay. Designed and exhibited by R. S. Lorimer. Executed by William Wheeler.
354t: Embroidered linen sofa back. Designed and exhibited by R. S. Lorimer. Executed by Mrs. Stodart.

1899
195: Oak chest with marqueterie panel. Designed and exhibited by R. S. Lorimer.
613: Four designs for bed covers by R. S. Lorimer.
651: Details of recent work, by R. S. Lorimer.
656: Fireplaces and staircase at Ellary. Designed and exhibited by R. S. Lorimer. Executed by D. and J. Milligan.

1903
202: Panel in beaten silver by R. S. Lorimer. Enamels by Mrs. Traquair, silver by J. M. Talbot.
566: No. 8 Great Western Terrace, Glasgow. Interiors for William Burrell, Esq. By R. S. Lorimer. Executed by: oakwood - Messrs. A. McKay & Co.; carving - Messrs. W. and A. Clowe [sic].
574: Oak cradle for Mrs. Wm. Burrell by R. S. Lorimer. Carved by Messrs. W and A. Clowe [sic]. Made by James Joe.
576: No. 8 Great Western Terrace. Interiors for Wm. Burrell Esq. by R. S. Lorimer. Executed by Messrs. McKay & Co.

1906
No entries by Robert Lorimer.

1910

No entries by Robert Lorimer.

1912

87: Robert Lorimer. Lamp and bookstand, veneered in kingwood. Executed by James Anderson.
88: Robert Lorimer. Box for stationary in kingwood. Executed by Alexander Lamont.
89: Robert Lorimer. Newspaper table, in Italian walnut. Executed by Angus Davidson.
90: Robert Lorimer. Small upright bookcase in Italian walnut. Executed by John Howes.
92: Robert Lorimer. Nest of three leather waste-paper pails. Executed by Robert Spence.
93: Robert Lorimer. Mahogany shaped trays. Executed by John Cameron.
94: Robert Lorimer. Dressing glass veneered in walnut. Executed by Robert Baillie.
95: Robert Lorimer. Music cabinet in Italian walnut. Executed by David Gorrie.
96: Robert Lorimer. Upright book cabinet in kingwood.
97: Robert Lorimer. Fireside bookcase in Italian walnut.
98: Robert Lorimer. Dressing glass in Italian walnut. Executed by Robert Will.
99: Robert Lorimer. Electric light fitting for chapel for the Knights of the Thistle, Edinburgh. Modelled by Louis Deuchars.
The above furniture exhibits 87-99 [excluding 91] executed under the direction of Whytock and Reid, Edinburgh.
100: Robert Lorimer. Seven groups of pendant angels for new choir stalls, Dunblane Cathedral. Executed by Louis Deuchars. Carved by W and A Clow.
101: Robert Lorimer. Crest of the late Duke of Fife, one of a series carved in pine for chapel for Knights of the Thistle, Edinburgh. Modelled and carved by Robert Young. Under the direction of Scott Morton & Co.
147: Robert Lorimer. Firescreen work table in Italian walnut. Executed by David Gorrie. Under the direction of Whytock and Reid, Edinburgh.
429B: Robert Lorimer. Lamp and bookstand in Italian walnut. Executed by John Cameron of Whytock and Reid.
436: Robert Lorimer. Lamp and bookstand in Italian walnut. Executed by John Marshall of Whytock and Reid.

1916

No entries by Robert Lorimer.

1923

721: Robert Lorimer. Two door lace cabinet, with shaped front, mounted in silver. Executed by Whytock and Reid.
724: Robert Lorimer. Chest of drawers, walnut. Executed by Whytock and Reid.

725: Robert Lorimer. Walnut dressing glass, on bureau stand. Executed by Whytock and Reid.
730: Robert Lorimer. Oak bed end, with carved panels of St. Hugh. Executed by W. and A. Clow.
731: Robert Lorimer. Stool, in mahogany, with needlework by W. Witten. Executed by Whytock and Reid.
732: Robert Lorimer. Stand of steel fireirons. Executed by T. Hadden.
734: Robert Lorimer. Wall mirror, lacquer and gold. Executed by Whytock and Reid.
735: Robert Lorimer. Low walnut bookcase, lined drawer for bric-a-brac in frieze, glass top. Executed by Whytock and Reid.
736: Robert Lorimer. Stand of steel fireirons. Executed by T. Hadden.
740: Robert Lorimer. Oak bed end, with carved panel of St. Michael. Executed by W. and A. Clow.
741: Robert Lorimer. Mahogany stool, Chinese design. Chinese rug covering. Executed by Whytock and Reid.
743: Robert Lorimer. Pedestal writing table, oak. Executed by Whytock and Reid.
744: Robert Lorimer. Bookshelves, mahogany. Executed by Whytock and Reid.
747: Robert Lorimer. Small *étagère*. Executed by Whytock and Reid.
751: Robert Lorimer. Small bedroom chair, walnut. Executed by Whytock and Reid.
820: Robert Lorimer. Circular dining table, oak with carved legs and stretchers. Executed by Whytock and Reid.
821: Robert Lorimer. Extending oak dining table, with carved legs and stretchers. Executed by Whytock and Reid.
822: Robert Lorimer. Three carved bread plates. Executed by W. and A. Clow.
823: Robert Lorimer. Jewel case, veneered in amboyna wood. Executed by Whytock and Reid.
824: Robert Lorimer. Low fender stool, walnut. Executed by Whytock and Reid.
825: Robert Lorimer. Tray top table, burr walnut. Executed by Whytock and Reid.

1926
266 Robert Lorimer. Small oak bookcase.
392 Robert Lorimer. Small oak table with shaped and dished top £10.

1928
No entries by Robert Lorimer.

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Bromsgrove Guild Archive, Hereford and Worcester County Museum, Hartlebury Caste, Hartlebury, Worcestershire.

Bromsgrove Guild Archive, Hereford and Worcester Record Office, Worcester.

Burrell Archive, Burrell Collection, Glasgow.

Design and Industries Association Archive, Royal Institute of British Architects Library.

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ROBERT S. LORIMER
INTERIORS AND FURNITURE DESIGN

VOLUME 2

INTERIORS, DRAWINGS, DECORATIVE ARTS AND RELATED MATERIAL

FIGURE 1
Earlshall, Leuchars, Fife. The hall, south end.
Architectural Review 46 (July - Dec. 1919).

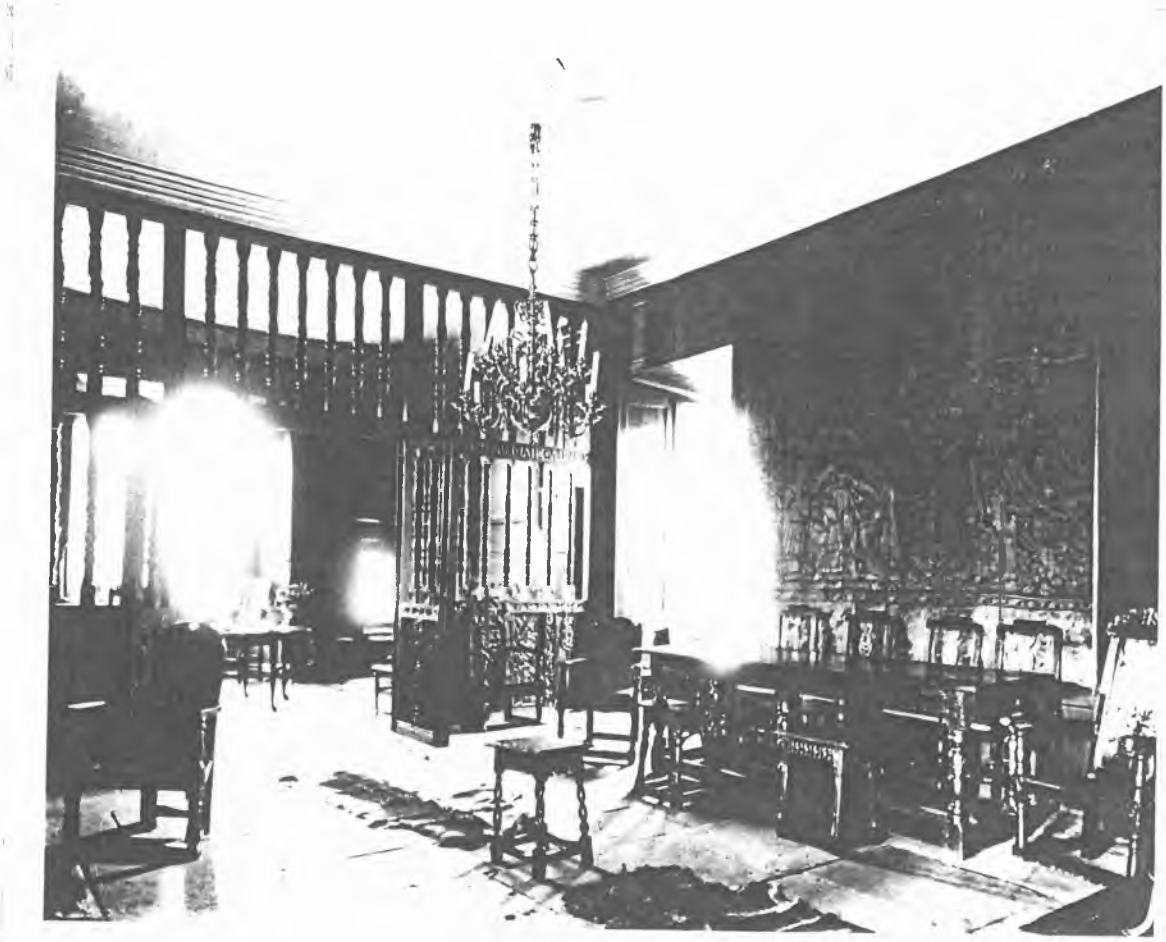


FIGURE 2
Earlshall. The hall, north end. Architectural Review 46 (July - Dec. 1919).

FIGURE 3
"Sideboard which purports to have belonged to Queen Margaret, Queen of James IV". Paton, Scottish National Memorials (Glasgow, 1890).

FIGURE 4
Scott Morton and Company. 25 Learmonth Terrace, Edinburgh, billiard room from the ingle. Art Journal 49 (1897).

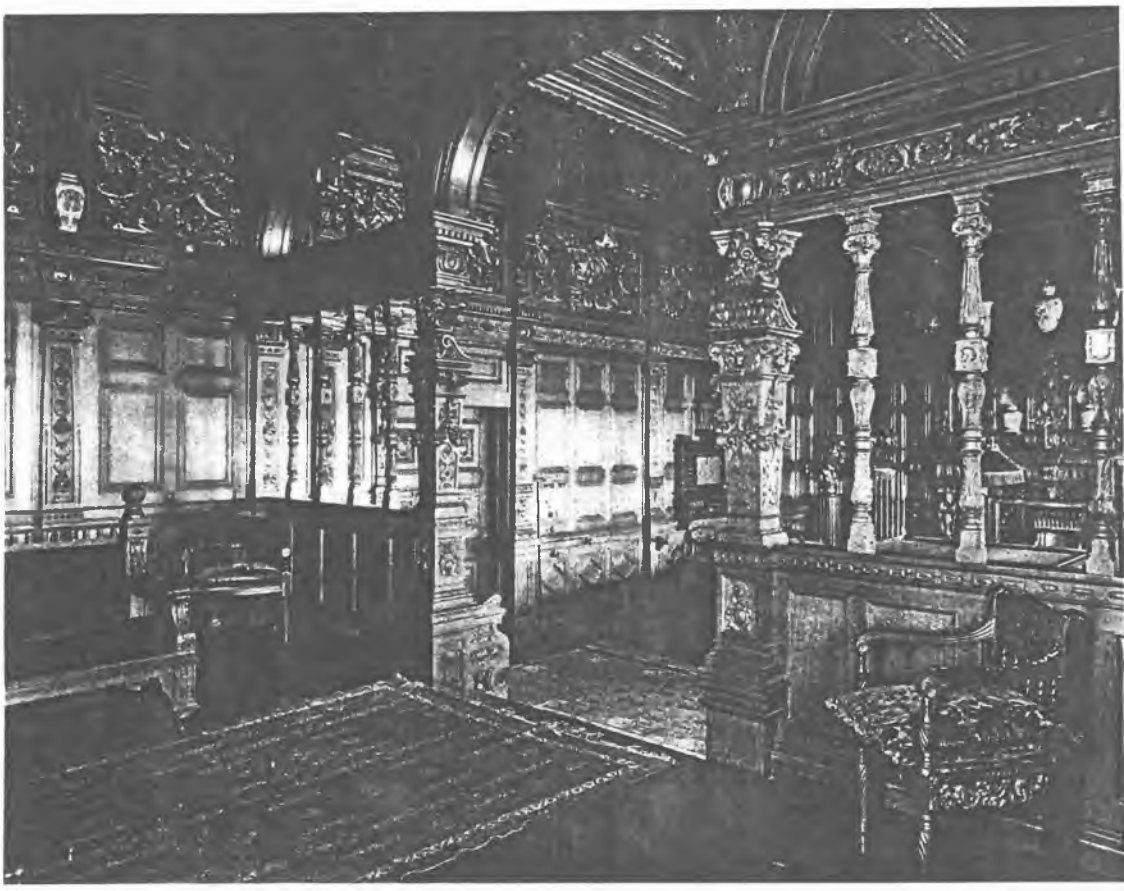


FIGURE 5
George Walton. Chair for Buchanan Street Tea Rooms, Glasgow. 1896. Larner, The Glasgow Style.

FIGURE 6
Charles Rennie Mackintosh. Chair for hall at Windyhill, Kilmacolm. H. 133.7cm. w. 73.2cm. d. 54.5cm. Oak, stained dark. Billcliffe, Charles Rennie Mackintosh 1901.31.

FIGURE 7
Caqueteuse chair. Oak. Photographed in Whytock and Reid's showroom. LS 1992.

FIGURE 8
Wheeler workshop, Arncroach, Fife. *Caqueteuse* chair. H. 113cm. w. 59cm. d. 42.5cm. 1904. Oak. The Earl of Crawford. LS 1990.

FIGURE 9
Balcarres Estate Office. *Caqueteuse* chairs and octagonal rent table. The Earl of Crawford. LS 1990.

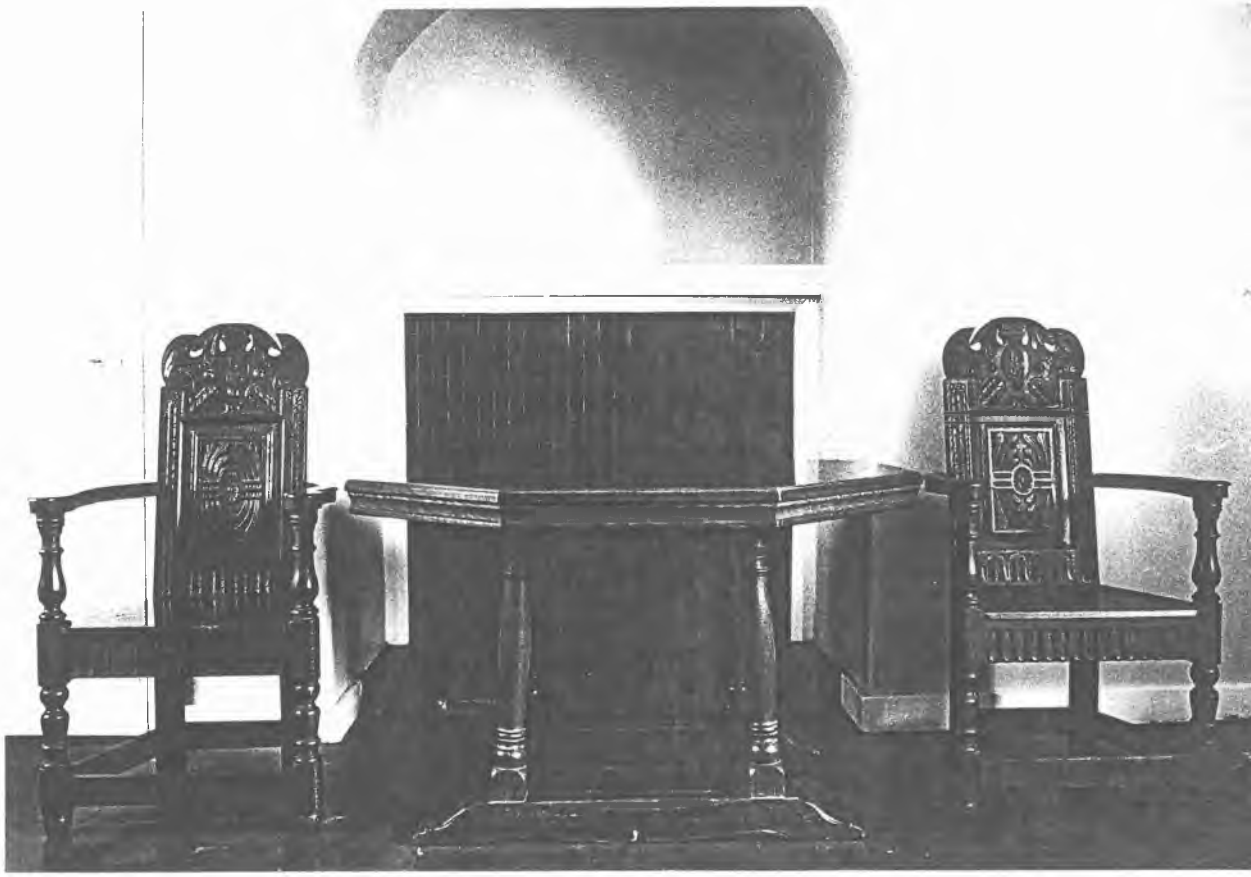


FIGURE 10
Caqueteuse chair. Provenance St. Monans, Fife. Oak. 1618. The East Neuk of Fife Preservation Society. PA 1990.

FIGURE 11
Sketch of oak cabinet at Edinburgh Museum, May 1889.
Sketchbook 52. NMRS (Lorimer Collection).

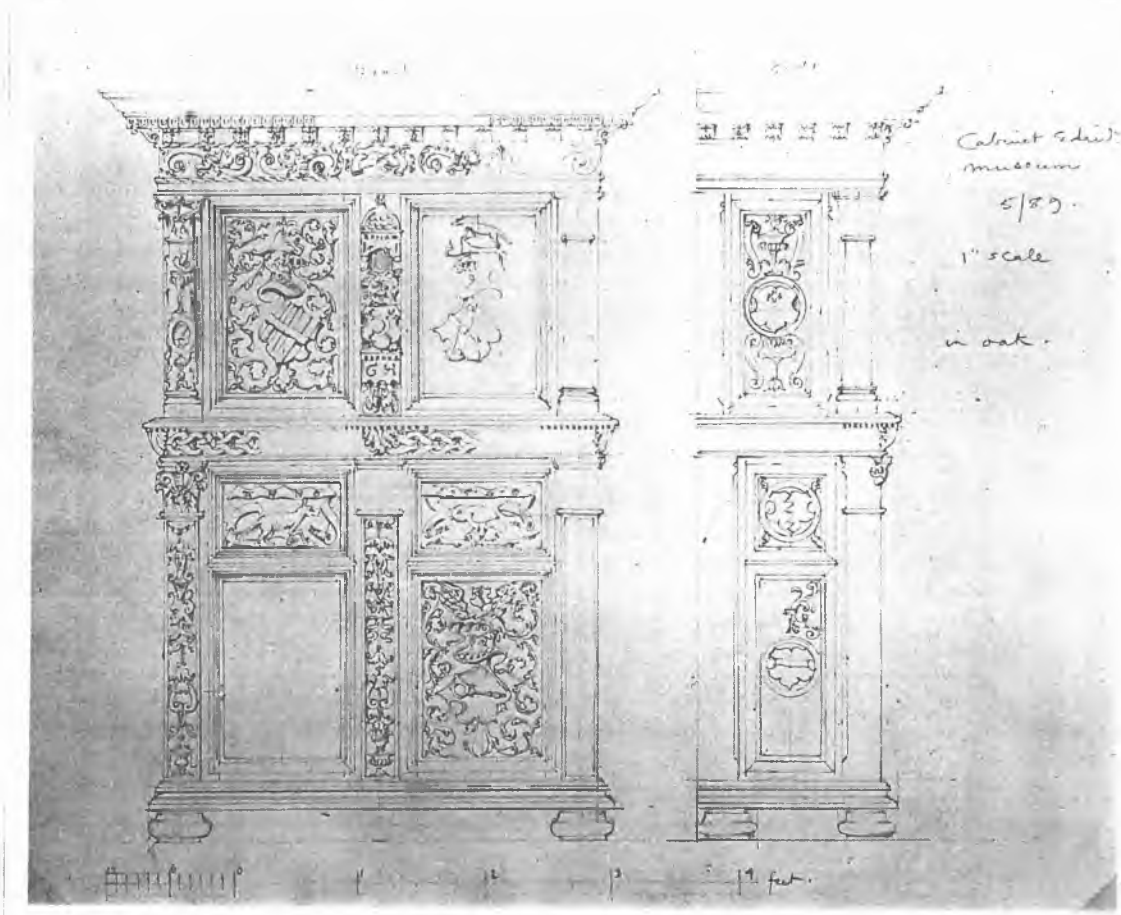


FIGURE 12
Ellary, Argyllshire. Chimneypiece. Oak. Inlay by Morison and Company. Shaw Sparrow, British Home.

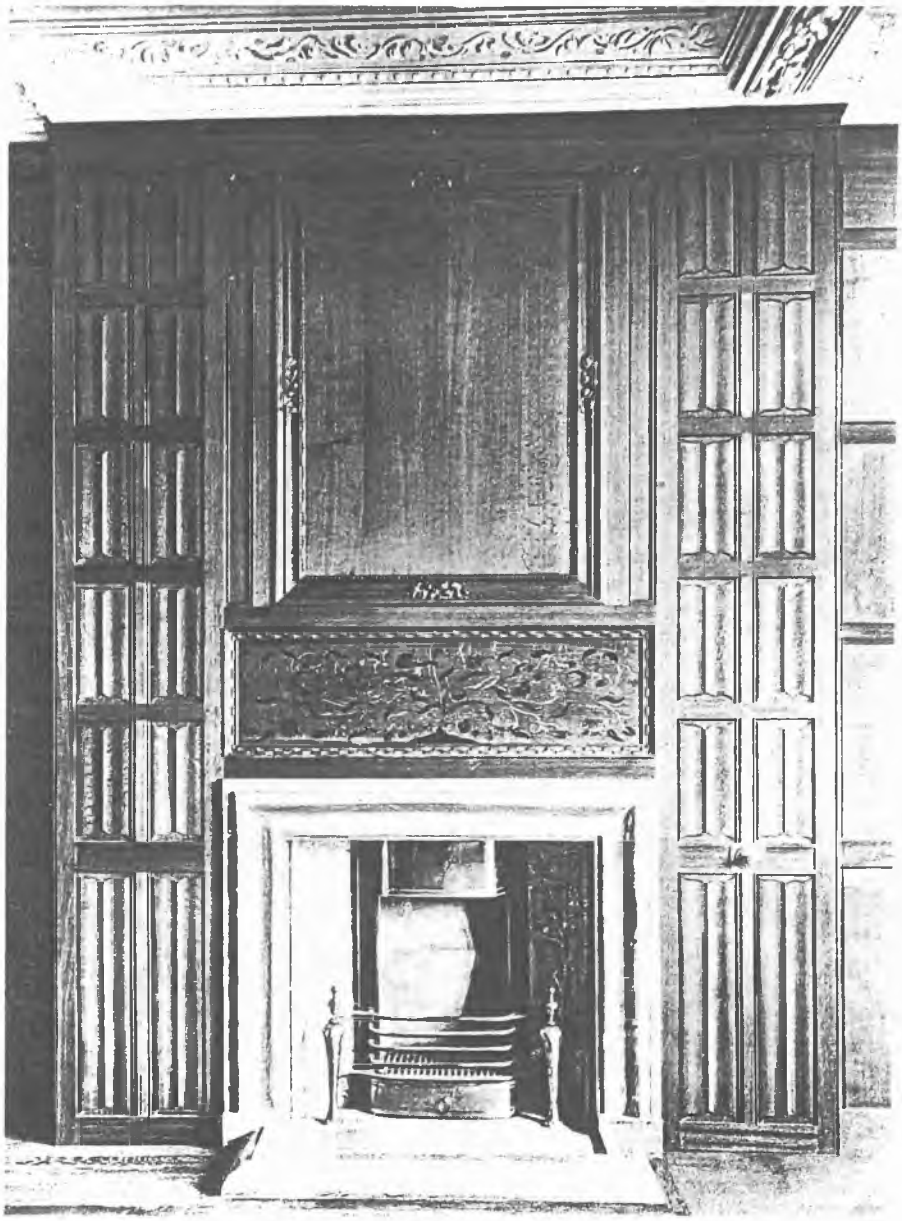


FIGURE 13
Hallyburton, Perthshire. Dining room. Oak.
Architectural Review 20 (July - Dec. 1906).

FIGURE 14
8 Great Western Terrace, Glasgow. Chimneypiece. EUL SC (Lorimer Collection).

FIGURE 15
8 Great Western Terrace, Glasgow. Window corner of dining room. Shaw Sparrow, British Home.

FIGURE 16
Sketch of a chest in Munster Museum, 26-9-1913.
Sketchbook 71. NMRS (Lorimer Collection).

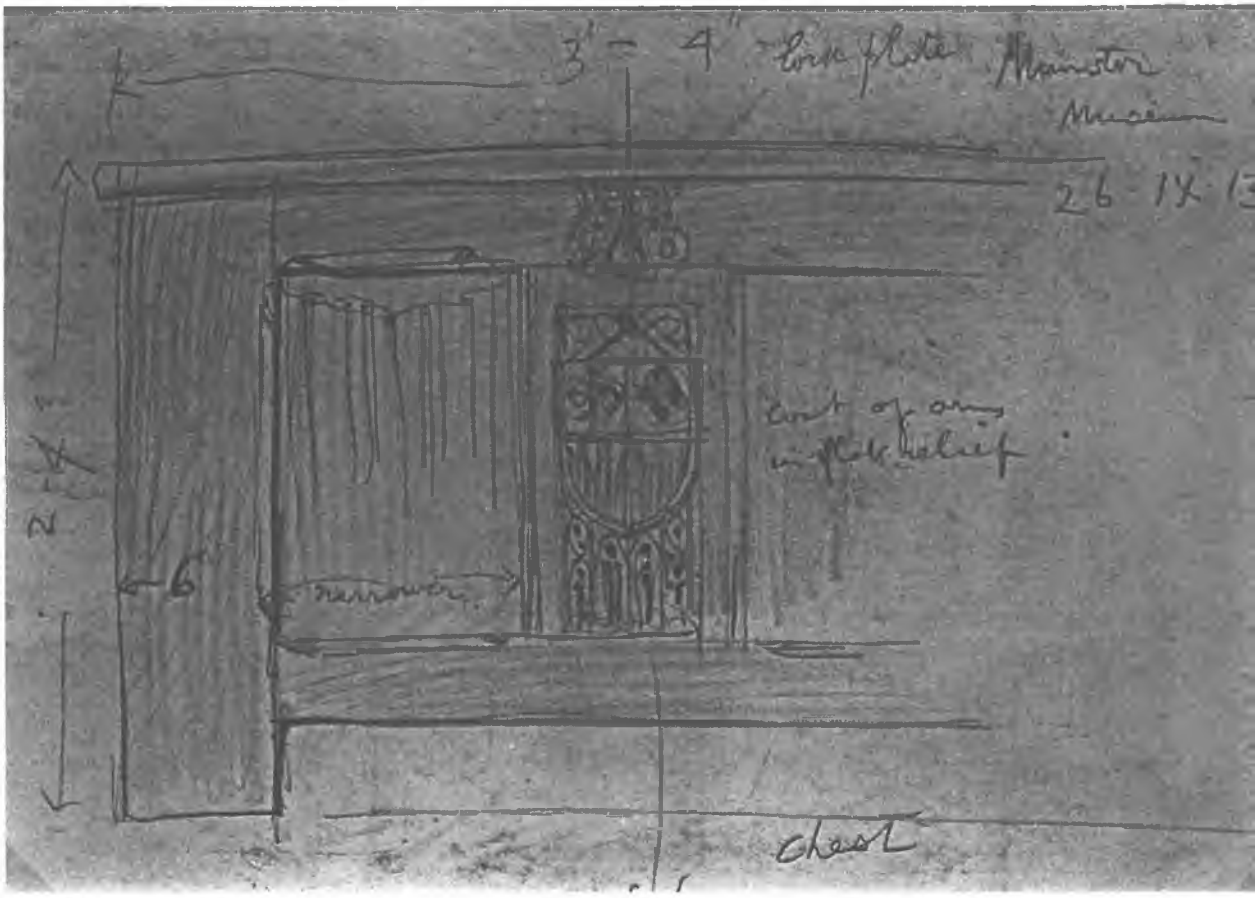


FIGURE 17
8 Great Western Terrace, Glasgow. Detail of staircase. Oak. LS 1990.

FIGURE 18
Ardkinglas, Argyllshire. Plasterwork ceiling. Country Life 34 (27-9-1913): Architectural Supplement.

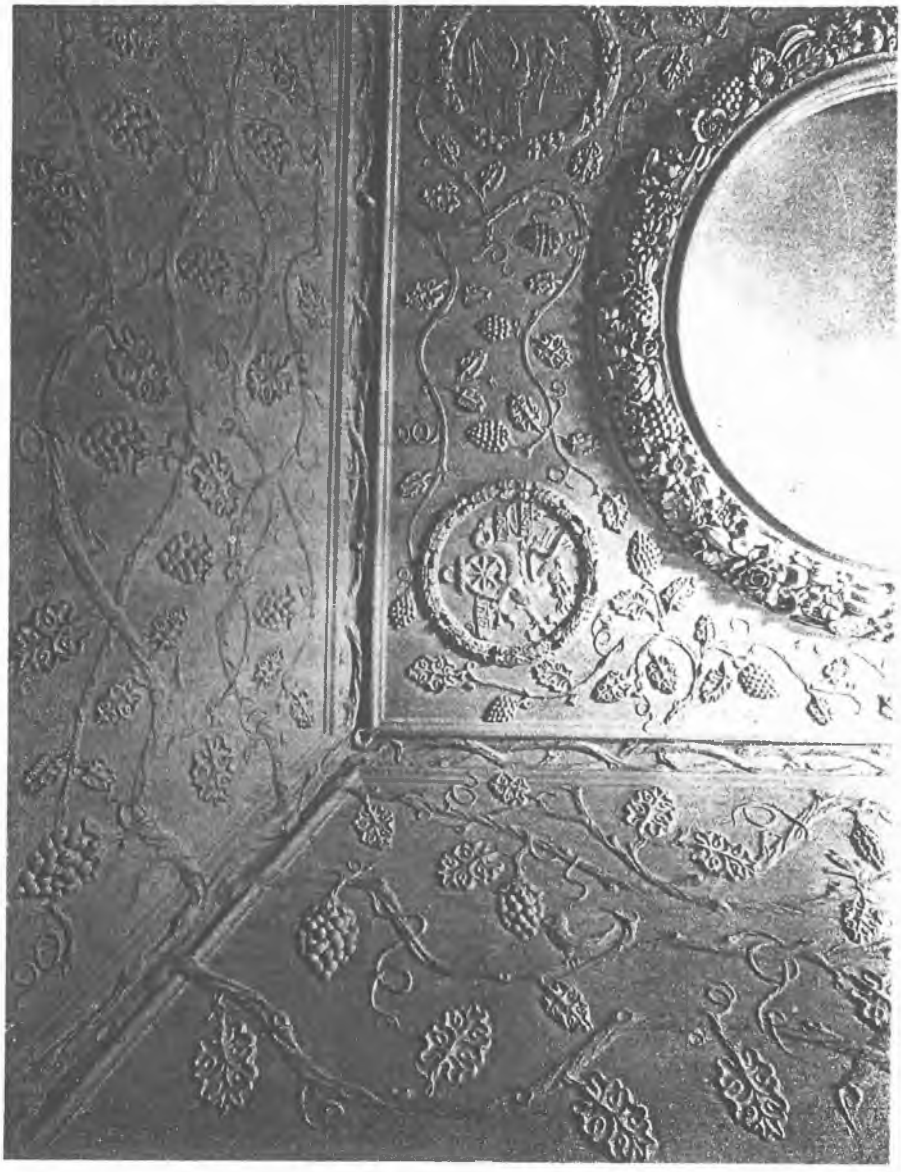


FIGURE 19
Monzie Castle, Perthshire. Door furniture in earlier part of castle. LS 1990.

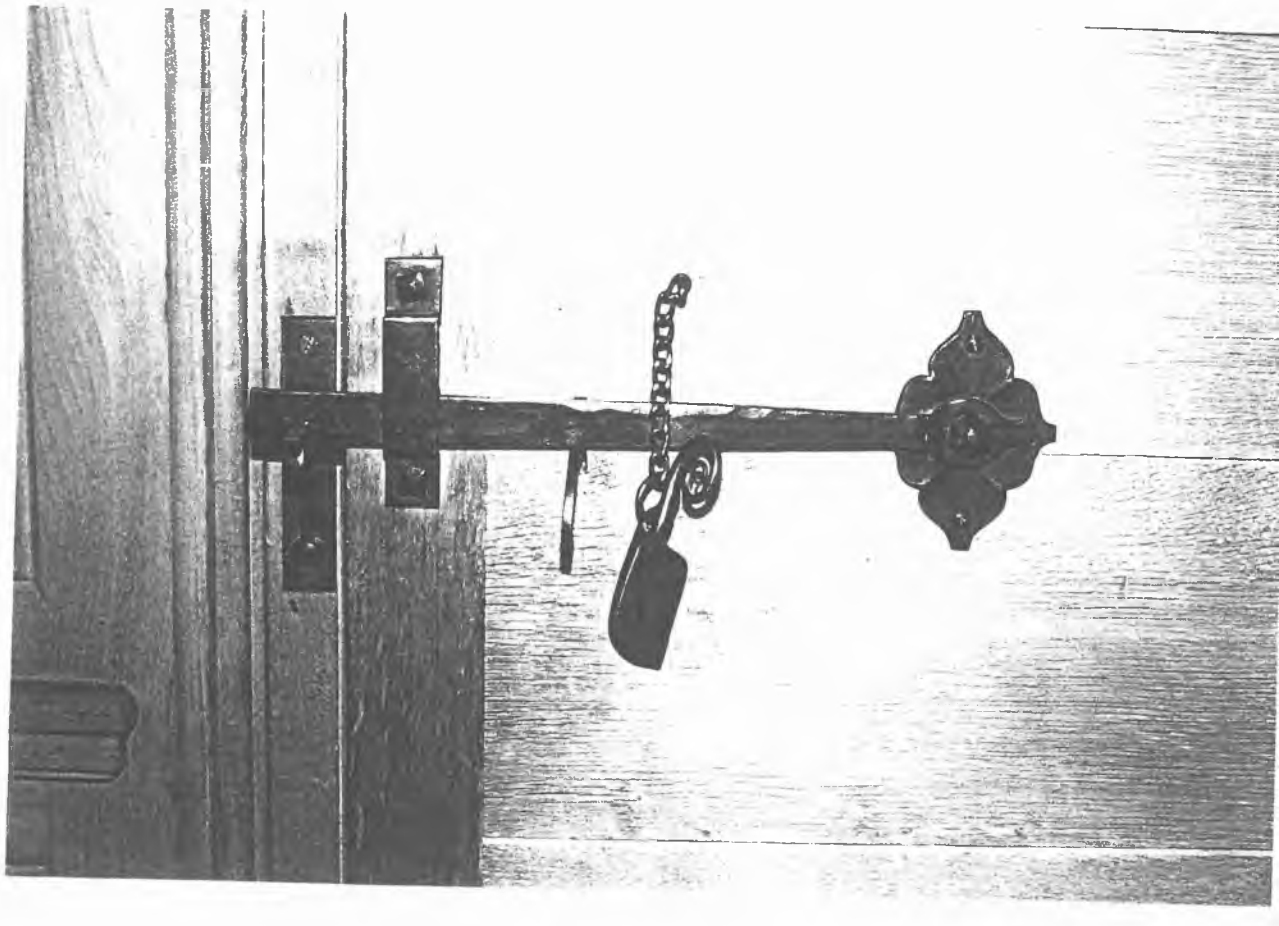


FIGURE 20
Monzie Castle. Bedroom in earlier part of castle.
Lorimer Office scrapbook, SM.

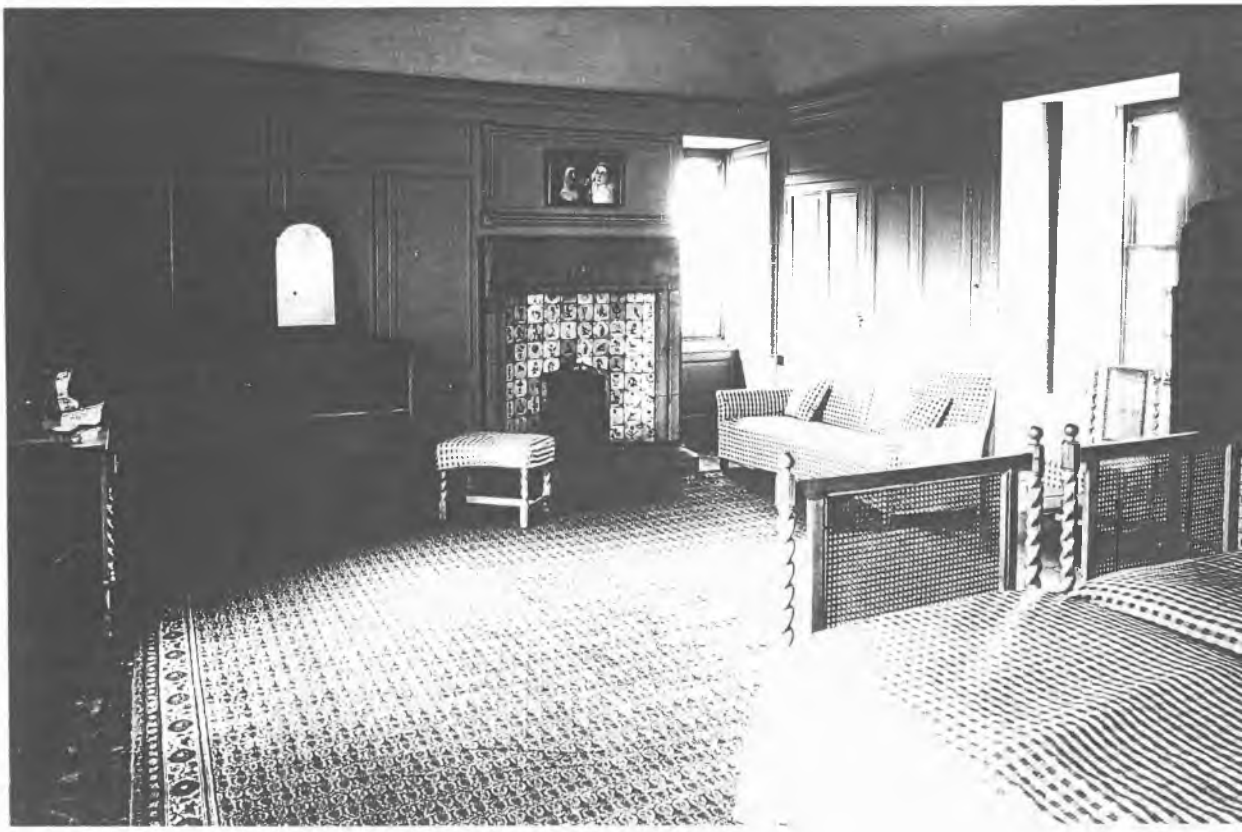


FIGURE 21
Hill of Tarvit, Fife. Buffet niche on staircase. LS 1990.

FIGURE 22
Hallyburton. Glazed cupboard in dining room. LS 1990.

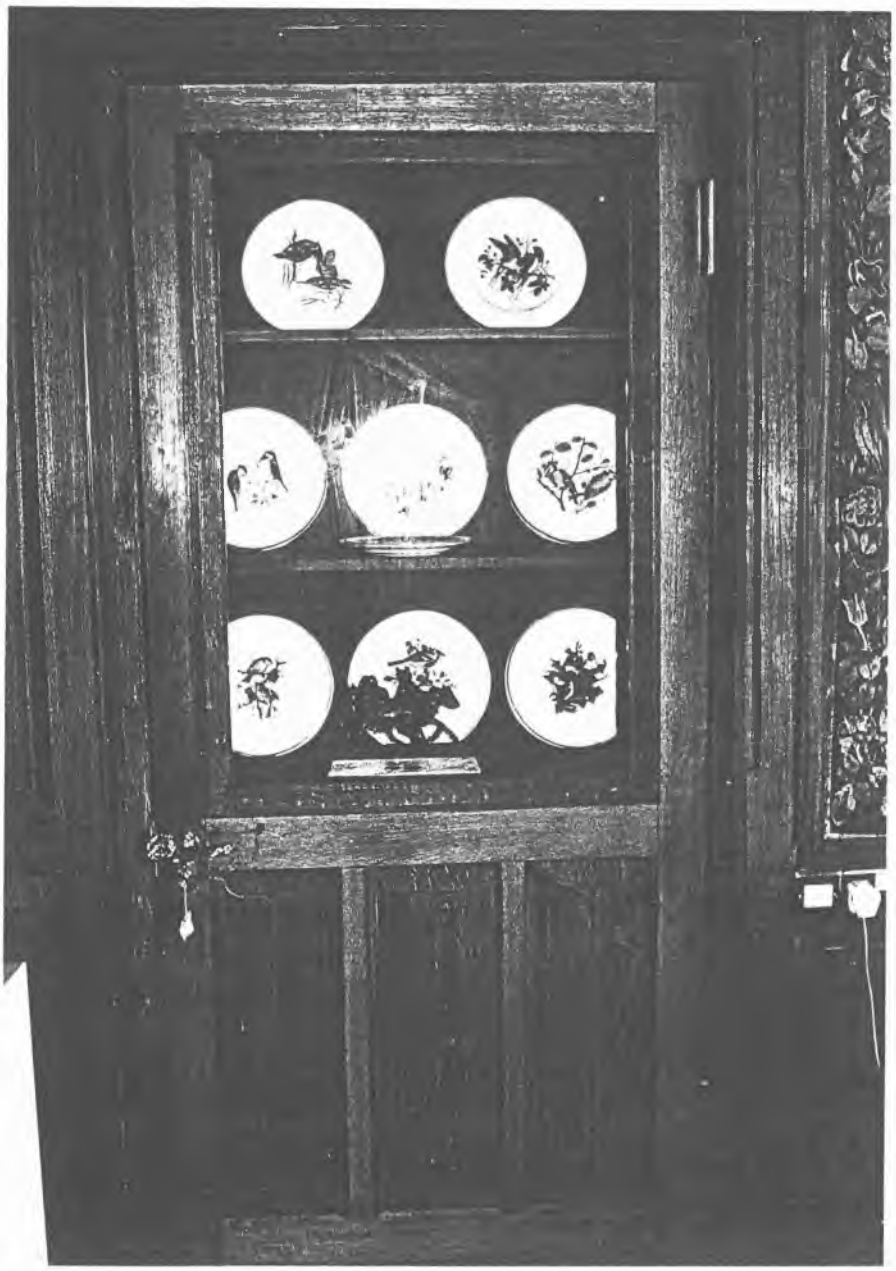


FIGURE 23
Charles Rennie Mackintosh. Sketch of a chair. Sketchbook A5. Hunterian Art Gallery, University of Glasgow, Mackintosh Collection, AC 3118.

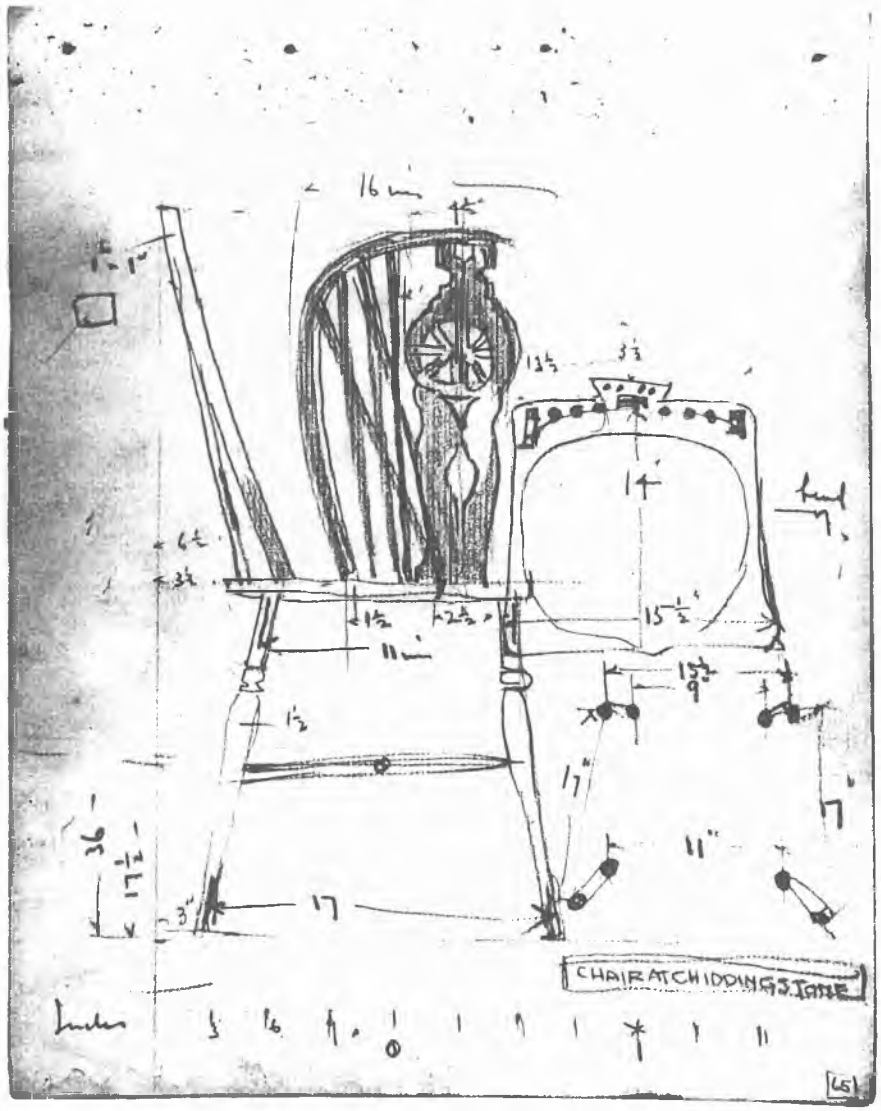


FIGURE 24
Charles Rennie Mackintosh. Sketch of a wooden bench. Sketchbook A2. Hunterian Art Gallery, University of Glasgow, Mackintosh Collection, AC 3053.

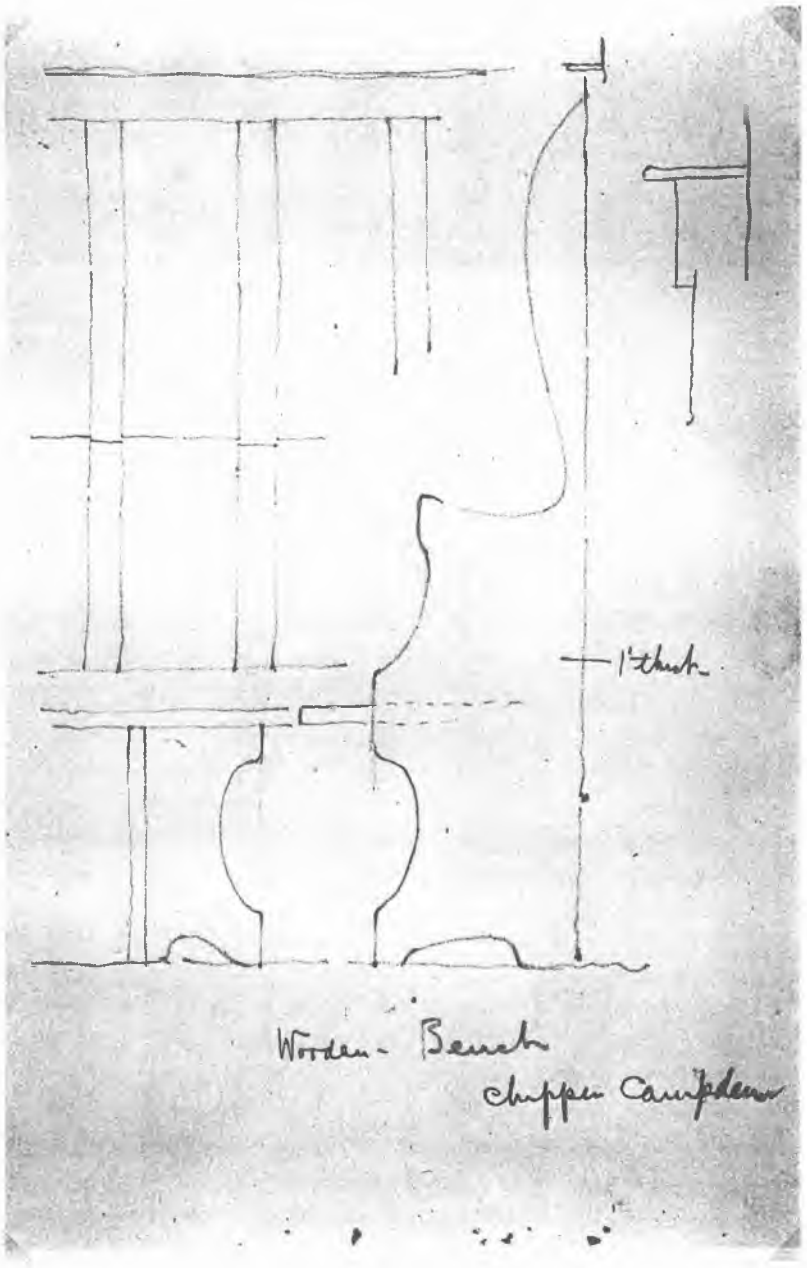


FIGURE 25
Charles Rennie Mackintosh. Windyhill. Dining room.
Billcliffe, Charles Rennie Mackintosh 1901.F.

FIGURE 26
Wheeler workshop. Chairs. Dundee City Archives, East Brothers of Lochee Papers GD/MUS 112/3/1.

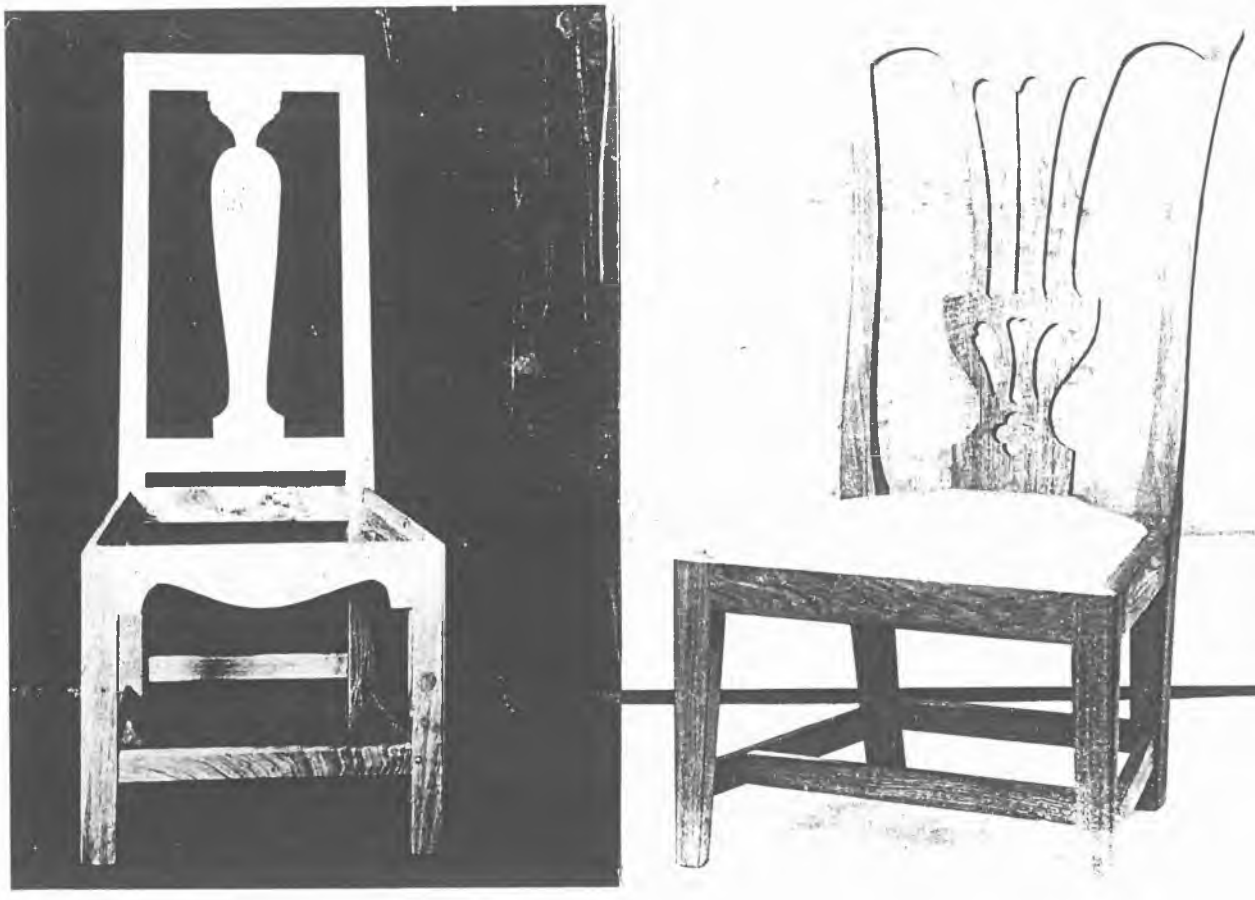


FIGURE 27
Chair. H. 94cm. w. 53.5cm. d. 56cm. Trossachs and Perthshire. Highland Folk Museum, Kingussie, KNB 24. LS 1991.

FIGURE 28
Wheeler workshop. Chairs and cabinet work. Dundee City Archives, East Brothers of Lochee Papers GD/MUS 112/3/1.

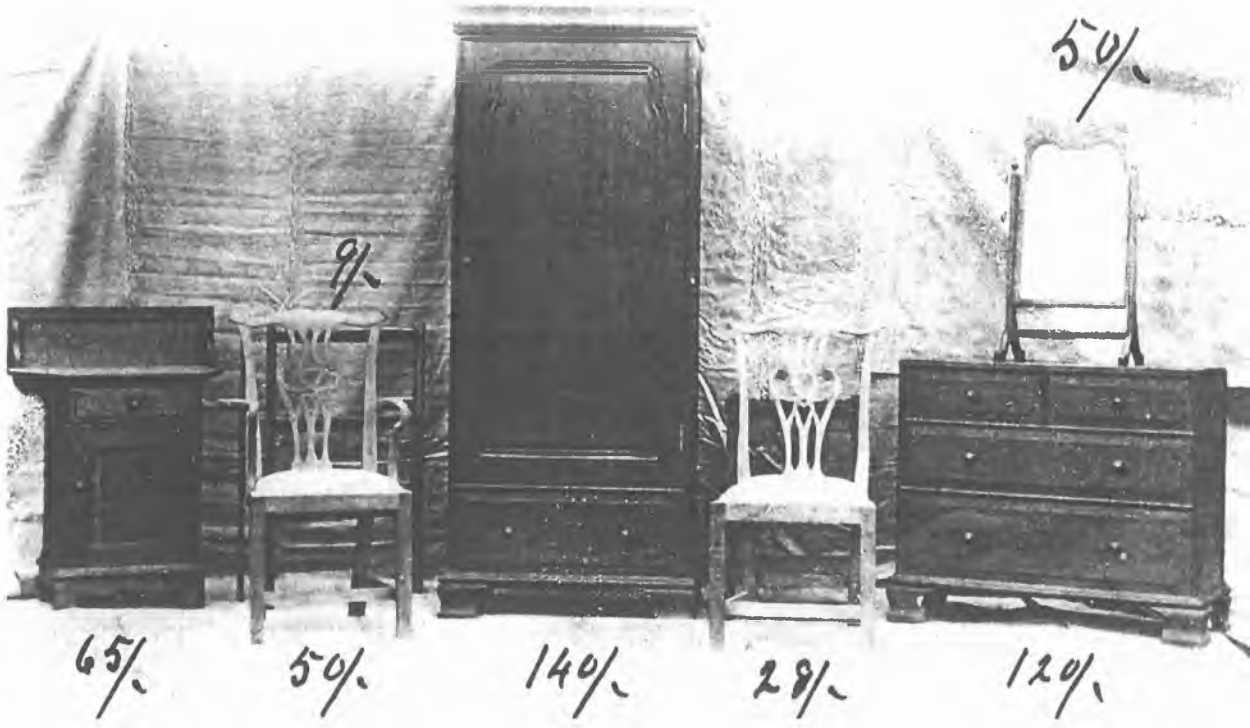


FIGURE 29
Philip Clissett. Spindle-back chair. Oak, elm seat. Cotton, English Regional Chair.

FIGURE 30
Earlshall. Garden room. Photograph National Trust for Scotland, Kellie Castle.

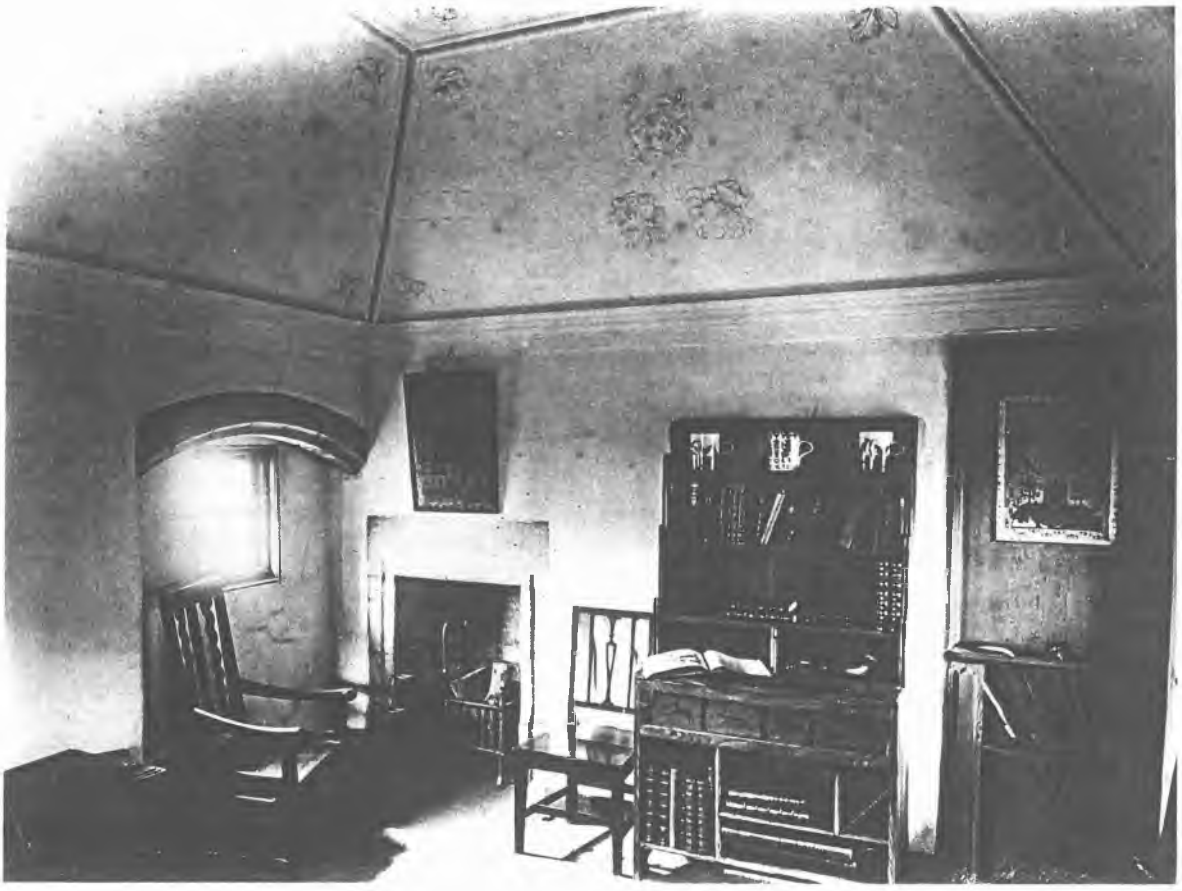


FIGURE 31
Charles Rennie Mackintosh. Stick-back chair for Glasgow School of Art Library. Billcliffe, Charles Rennie Mackintosh 1910.9.

FIGURE 32
Cabinet. H. 214cm w. 176cm. d. 77cm. Flemish or Dutch. Oak with marquetry. Holyrood Palace.

FIGURE 33
A. Muir. Details of inlay panel on cabinet, March 1907 [fig. 32]. National Art Survey of Scotland. NMRS (National Art Survey) NAS 1362.

FIGURE 34
John William Small. Drawing of marquetry on "Queen Anne's Press". Small, Scottish Woodwork.

FIGURE 35
A. Muir. Details of marquetry panel on Dutch cabinet, March 1907 [fig. 32]. National Art Survey of Scotland. NMRS (National Art Survey) NAS 1362.

FIGURE 36
Cabinet [fig. 32]. Detail of marquetry. LS 1990.

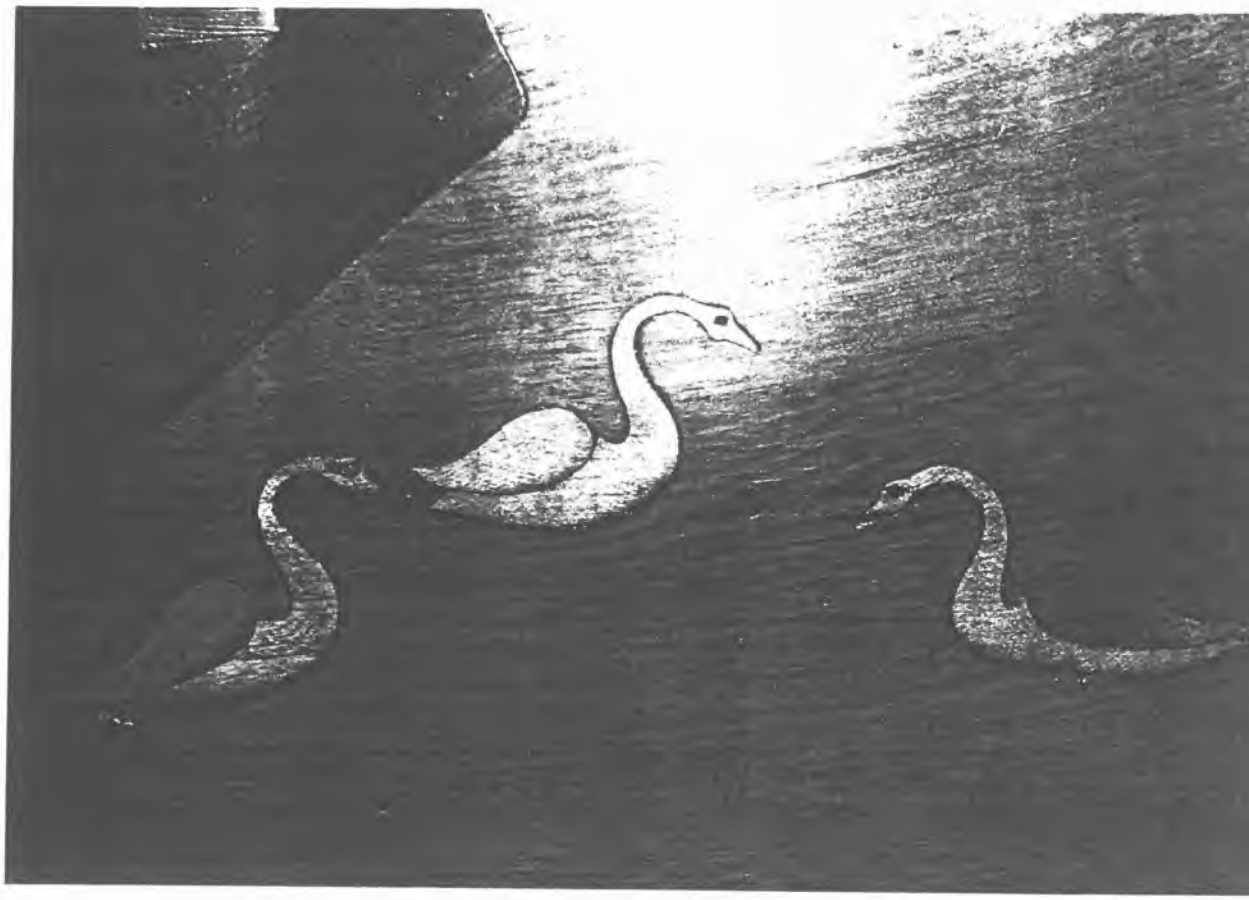


FIGURE 37
J. F. Smith. Measured drawing of a toilet stand in Holyrood Palace, Dec. 1895. National Art Survey of Scotland. NMRS National Art Survey) NAS 1439.

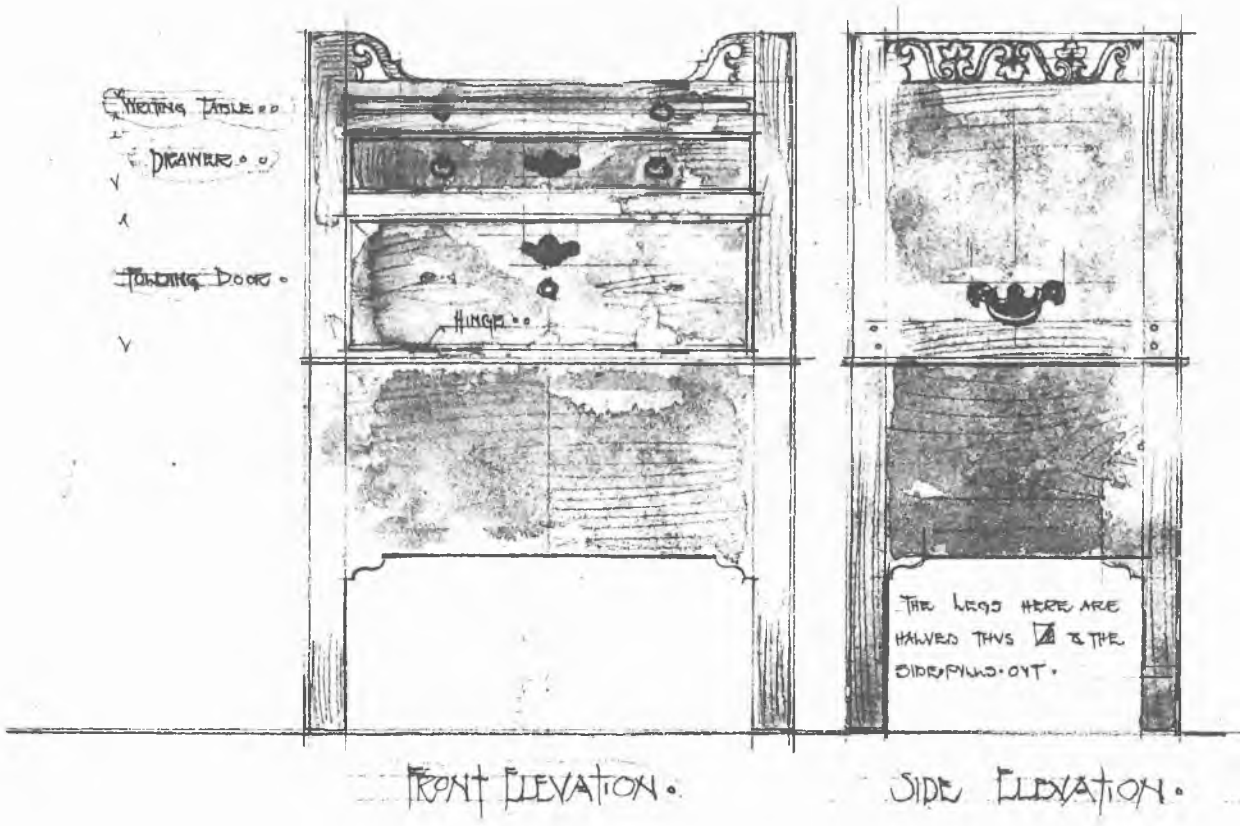


FIGURE 38
Monzie Castle. Drawing room. NMRS (Lorimer Collection) PT/5839.

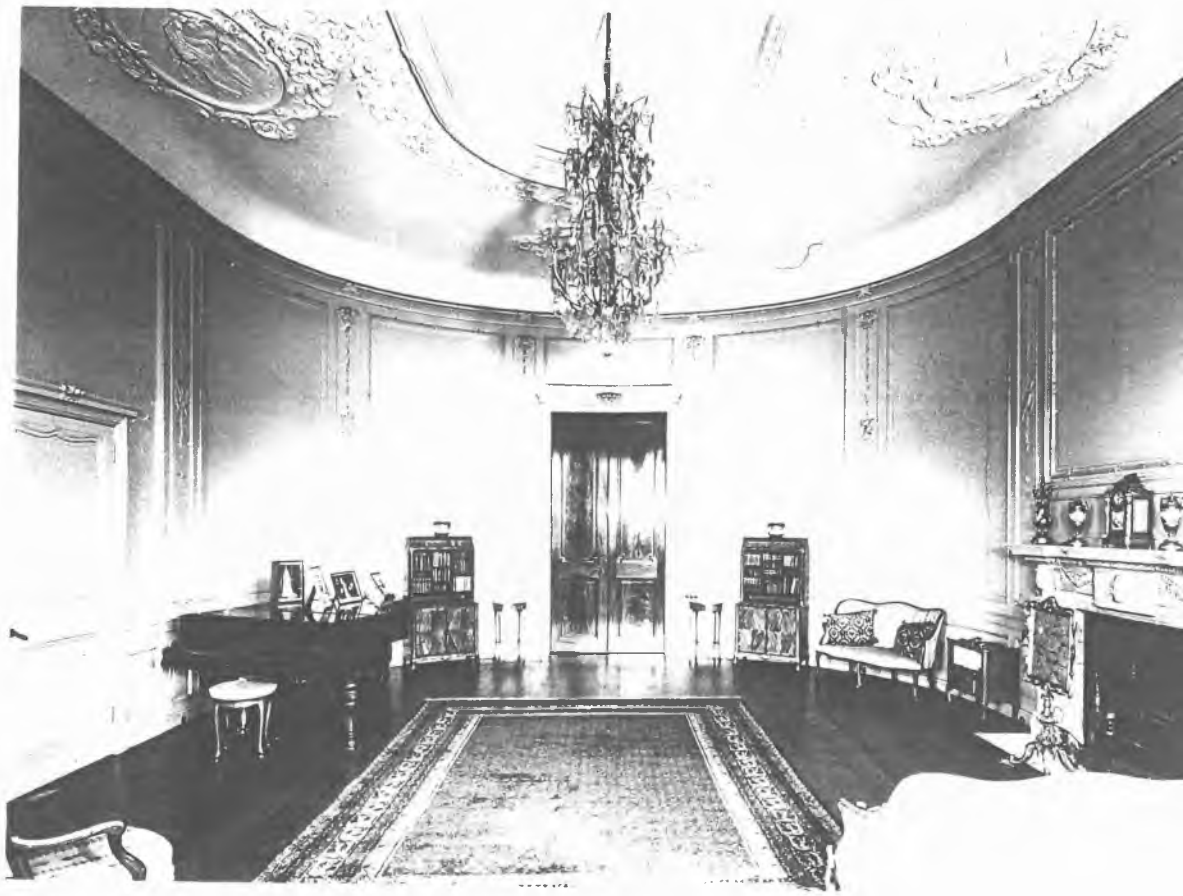


FIGURE 39
Monzie Castle. Drawing room. NMRS (Lorimer Collection) PR 4631.

FIGURE 40
Monzie Castle. Drawing room. LS 1990.

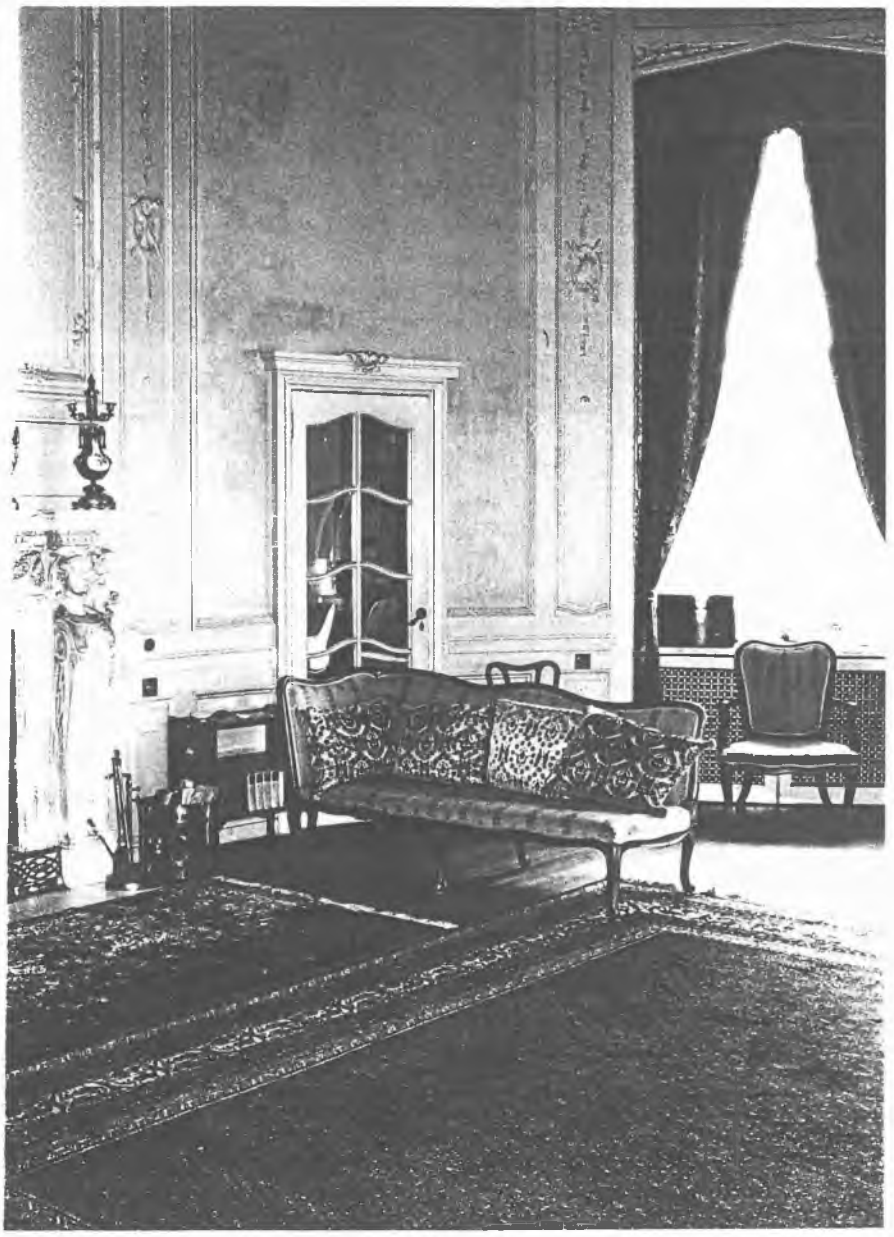


FIGURE 41
Scott Morton and Company. Carved panels for Monzie Castle drawing room. Scott Morton and Company album, EUL SC E81/27.

FIGURE 42
Hill of Tarvit. Drawing room. Lorimer Office, SM.

FIGURE 43
Scott Morton and Company. Carved wood panel for Hill of Tarvit drawing room. LS 1990.

FIGURE 44
Ardkinglas. Morning room. Lorimer Office, SM.

FIGURE 45
Hallyburton. Morning room. LS 1990.

FIGURE 46
Hallyburton. Morning room, detail of wood panelling.
LS 1990.

FIGURE 47
54 Melville Street, Edinburgh. Drawing room. NMRS (Lorimer Collection).

FIGURE 48
54 Melville Street, Edinburgh. Drawing room. Country Life 34 (27-9-1913): Architectural Supplement.

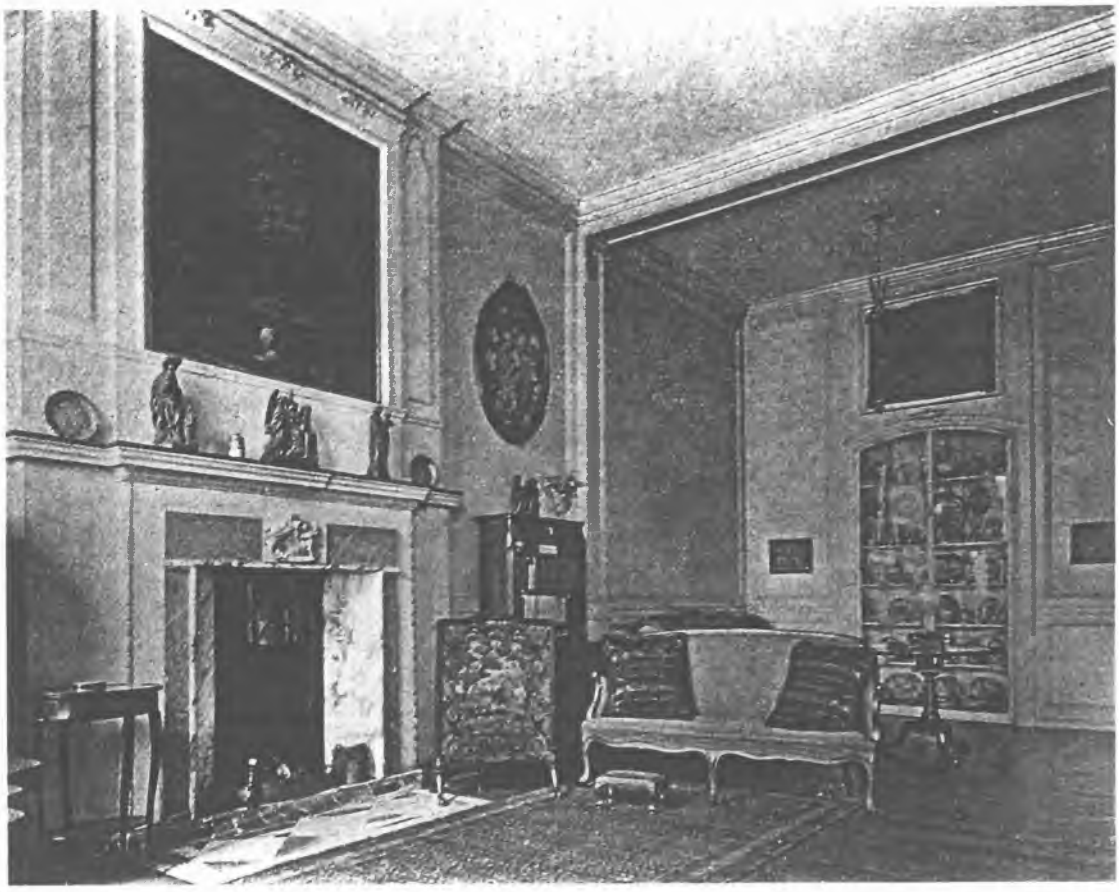


FIGURE 49
Sketch of furniture details, including *armoire*.
Sketchbook 63. NMRS (Lorimer Collection).

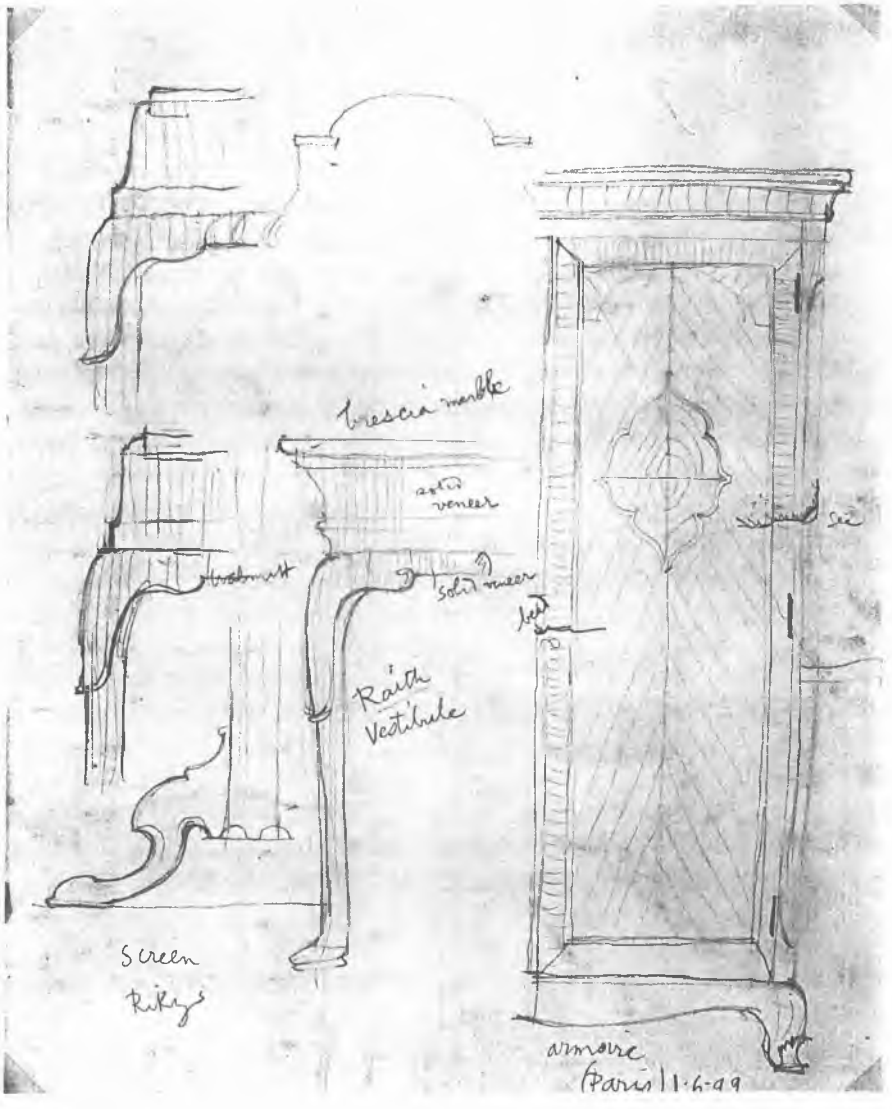


FIGURE 50
Wylie and Lochhead. Drawing room. Wylie and Lochhead 1900 catalogue. GUA HF 48/11/4.

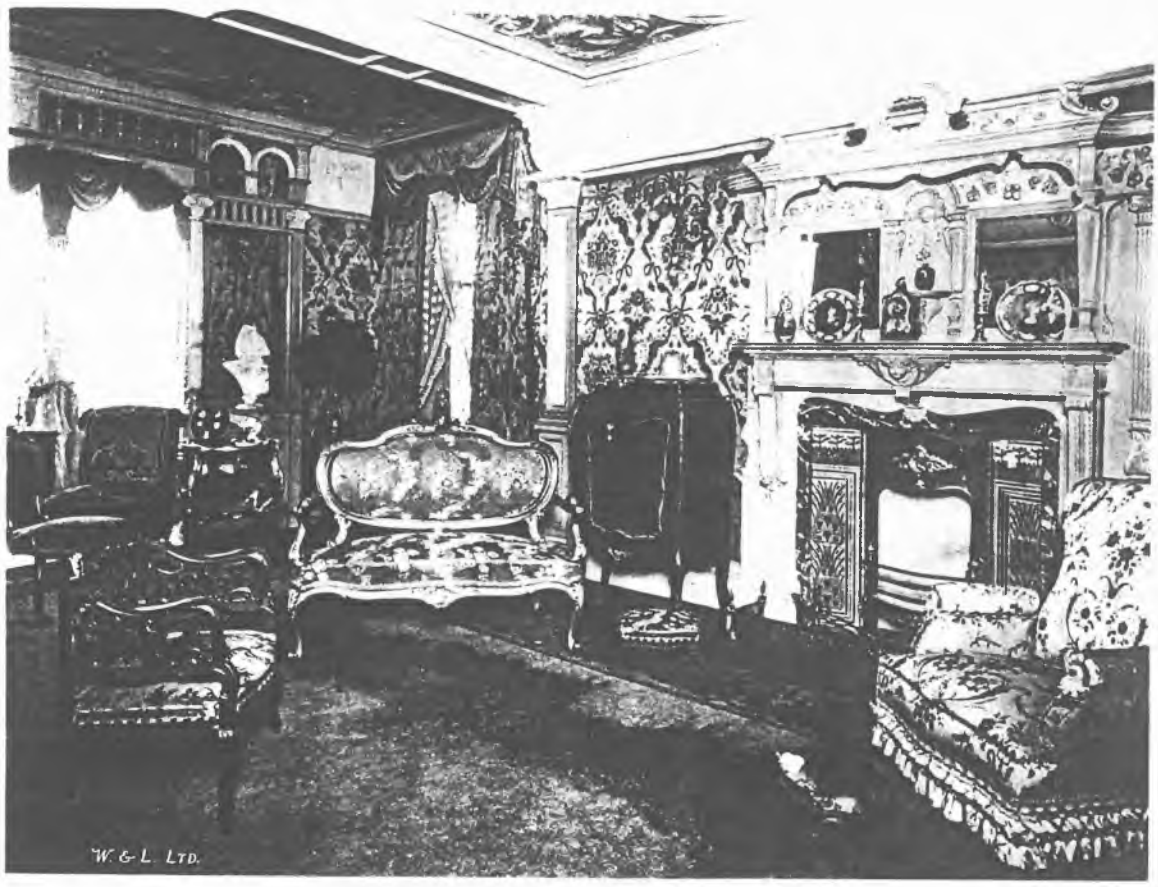


FIGURE 51
Monzie Castle. Drawing room. Lorimer Office, SM.

FIGURE 52
Window shutter. Oak. Louis XV. Museum of Science and Art, Edinburgh. Rowe, French Wood Carvings.

FIGURE 53
Panel from cupboard door and fragment of panel. Louis XIV. Glasgow City Corporation Art Galleries. Rowe, French Wood Carvings.

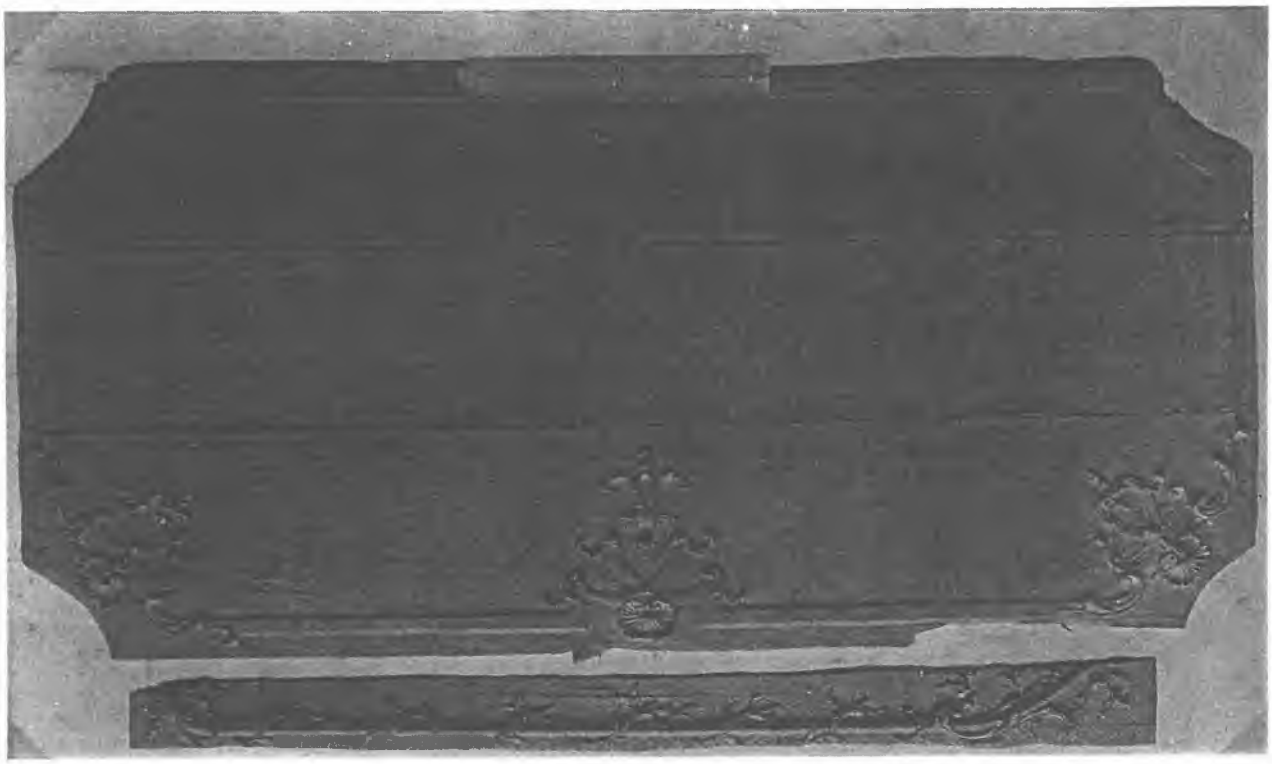


FIGURE 54
Hill of Tarvit, Fife. Drawing room. Lorimer Office, SM.

FIGURE 55
54 Melville Street, Edinburgh. Dining room. Lorimer Office, SM.

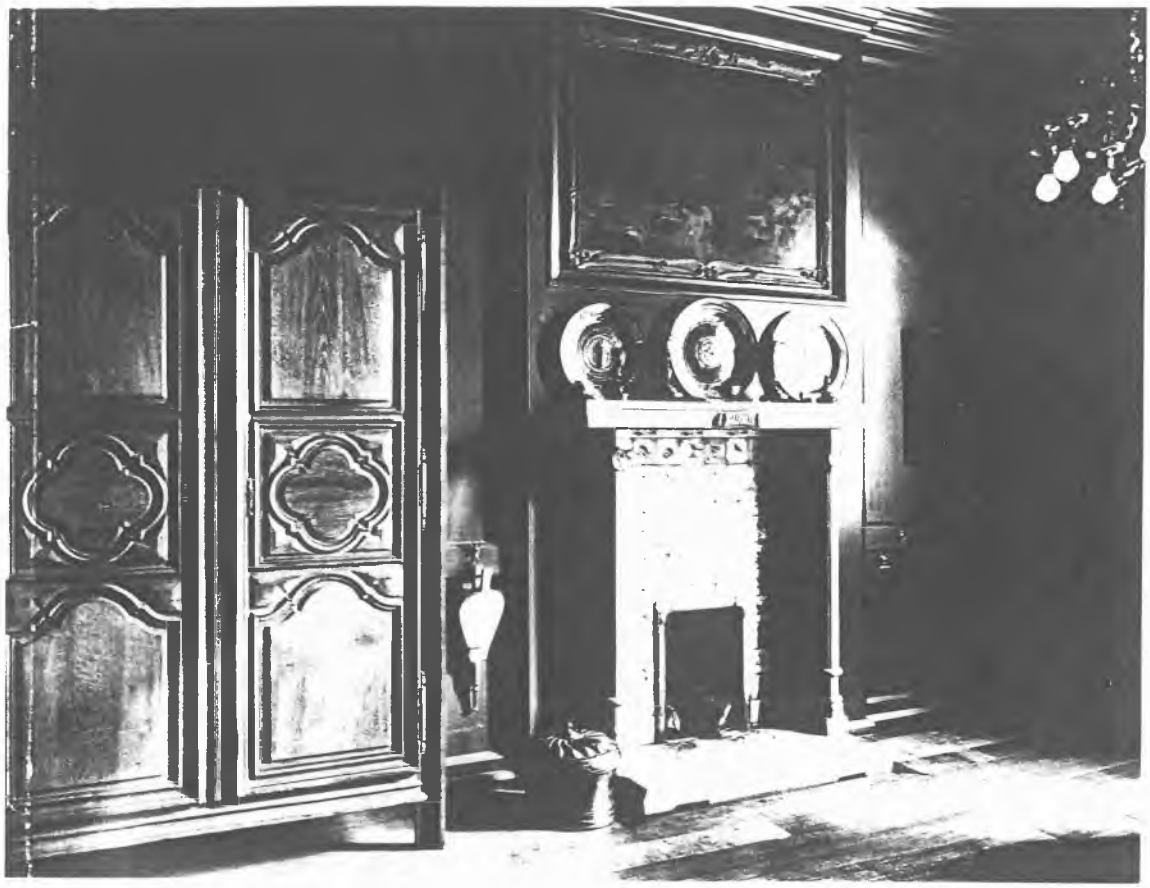


FIGURE 56
Armoire. Photographed at Gibliston, Fife. NMS Gibliston album.

FIGURE 57
Nathaniel Grieve. *Armoire*. Lorimer Office album, SM.

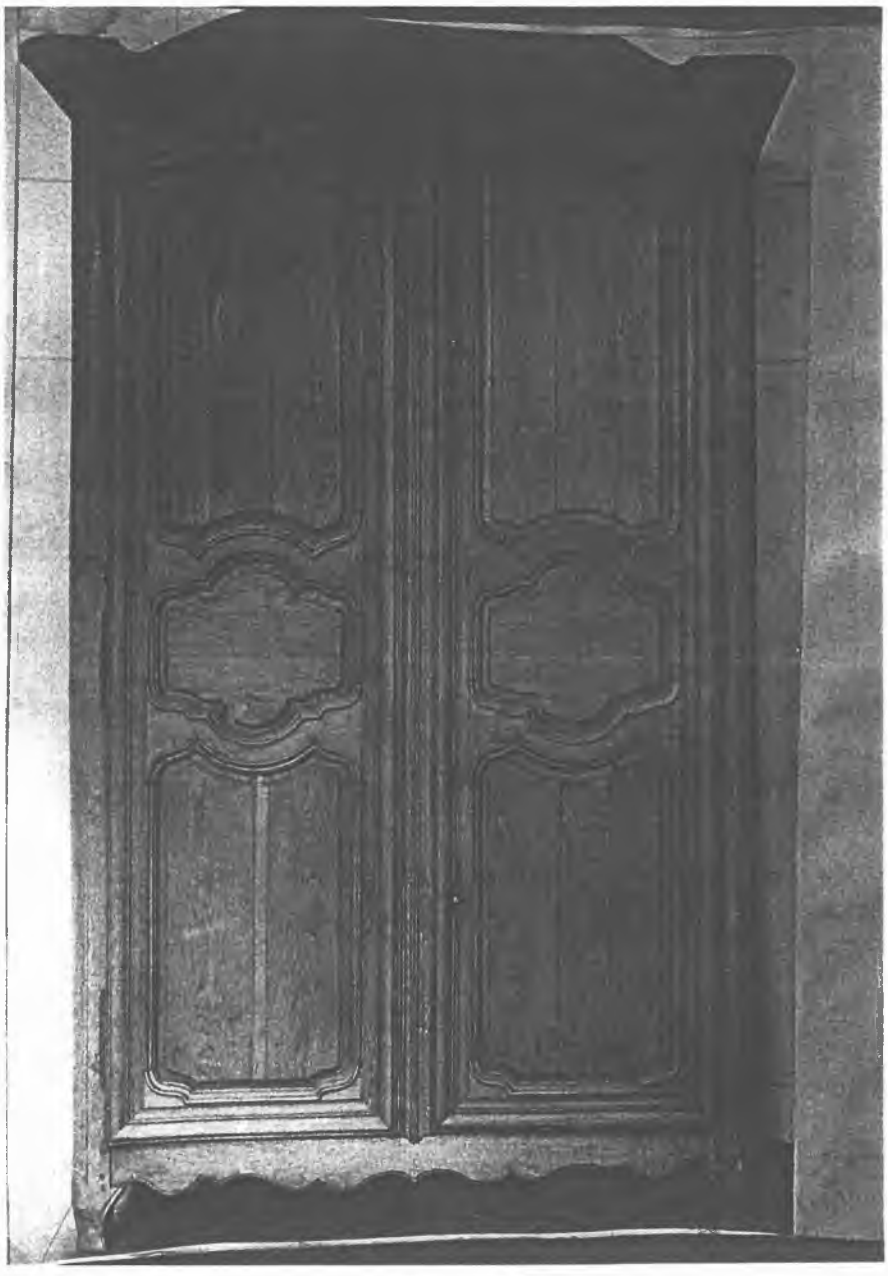


FIGURE 58
Scott Morton and Company. Doors for Hill of Tarvit drawing room. Oak. Scott Morton and Company album, EUL SC E81/27.

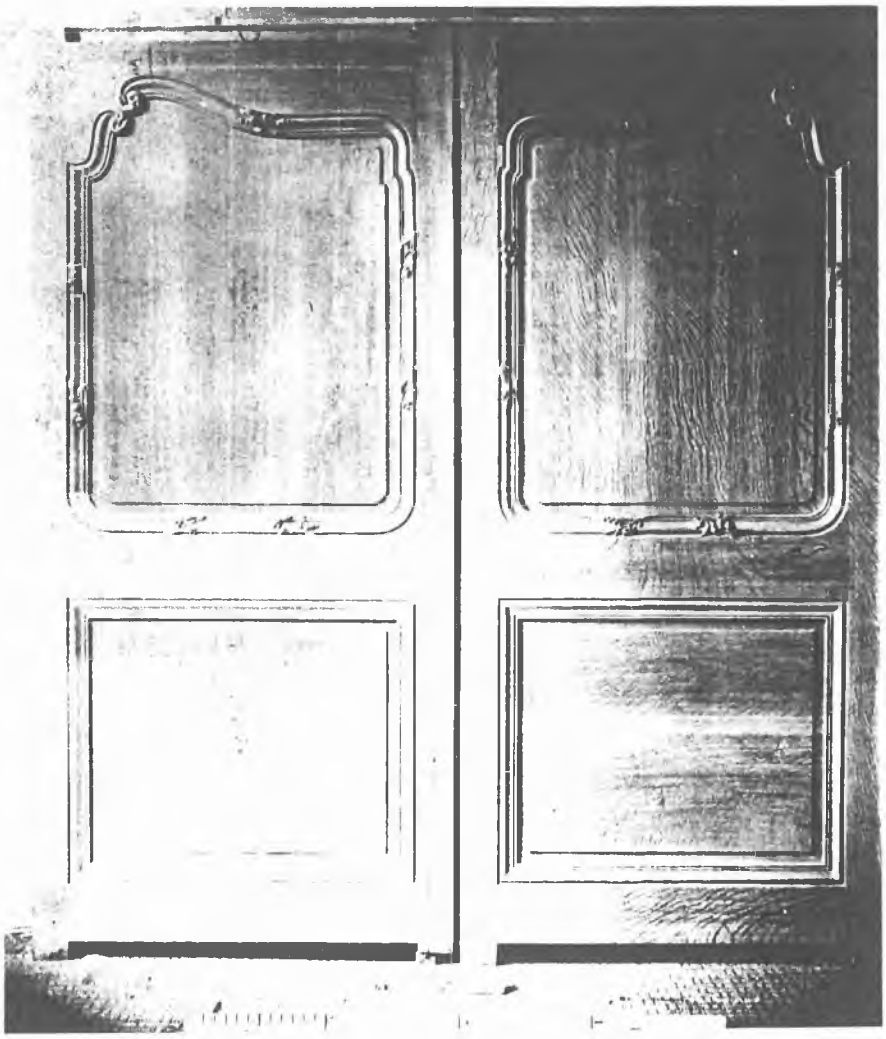


FIGURE 59
Sketch of part of a balustrade made in 1511 for the Court of Holland in The Hague. Sketch made in 1899, Rijksmuseum, Amsterdam. Sketchbook 63. NMRS (Lorimer Collection).

FIGURE 60
Hill of Tarvit, Fife. Staircase, from hall. LS 1990.

FIGURE 61
Scott Morton and Company. Staircase at the Glen, Peeblesshire. Oak. Architectural Review 27 (Jan. - June 1910).

FIGURE 62
Stone staircase. Rouen. Lorimer Office scrapbook, SM.

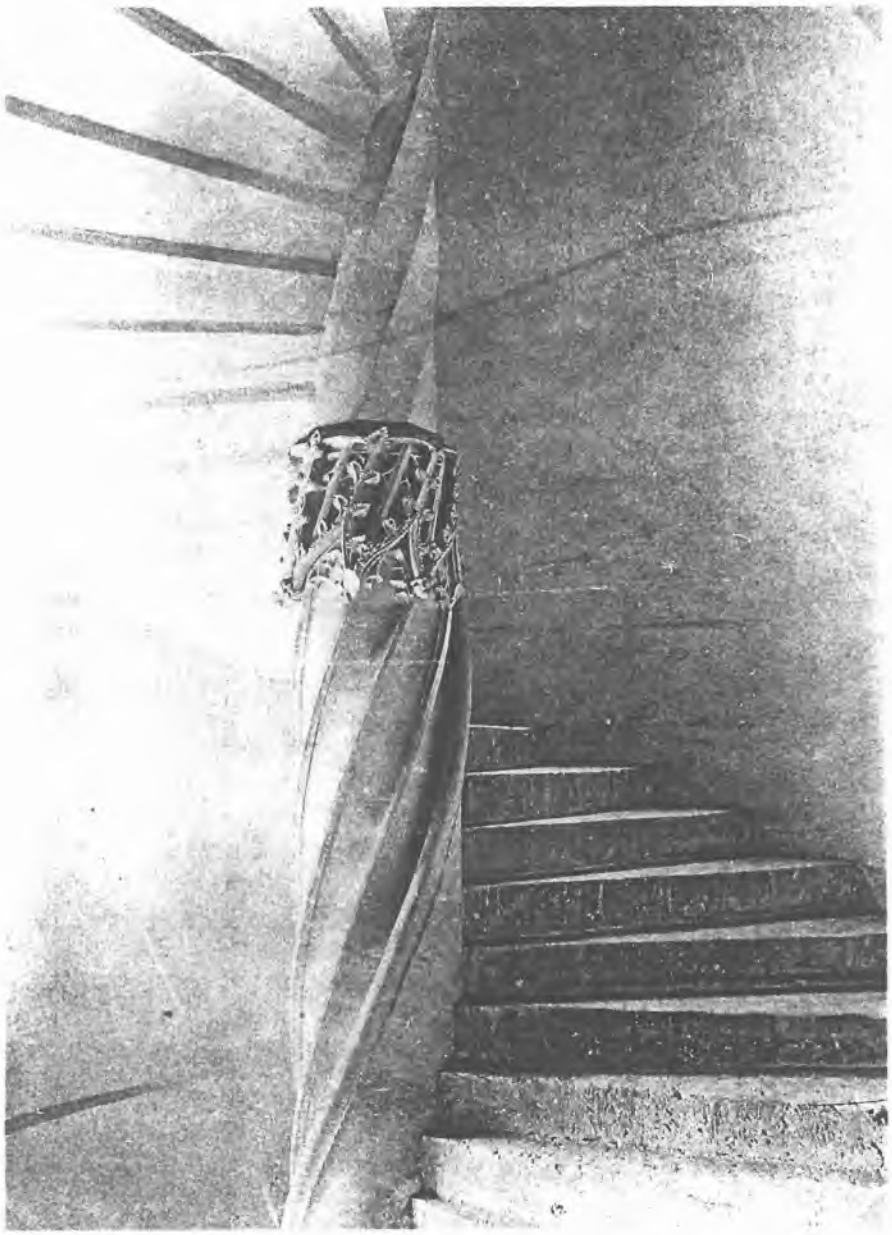


FIGURE 63
Morris and Company. Stanmore Hall, Middlesex. Dining room. 1891. Lorimer Office, SM.

FIGURE 64
Sketch of early eighteenth-century sofa in Rijksmuseum, Amsterdam. Sketchbook 63. NMRS (Lorimer Collection).

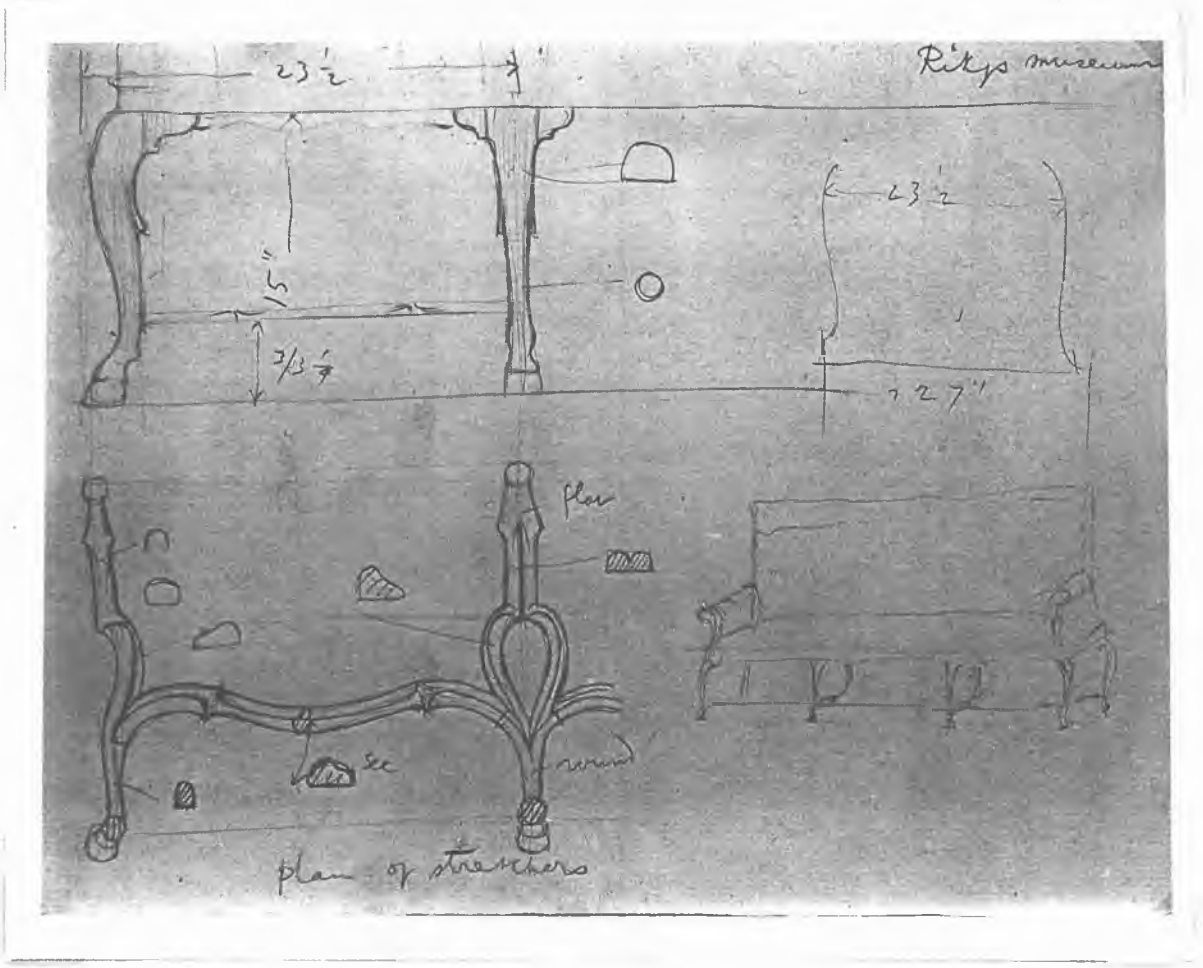


FIGURE 65
Sofa. Dutch, early eighteenth-century. Walnut, with *petit point* embroidery cover. Rijksmuseum, Amsterdam, NM 9754.

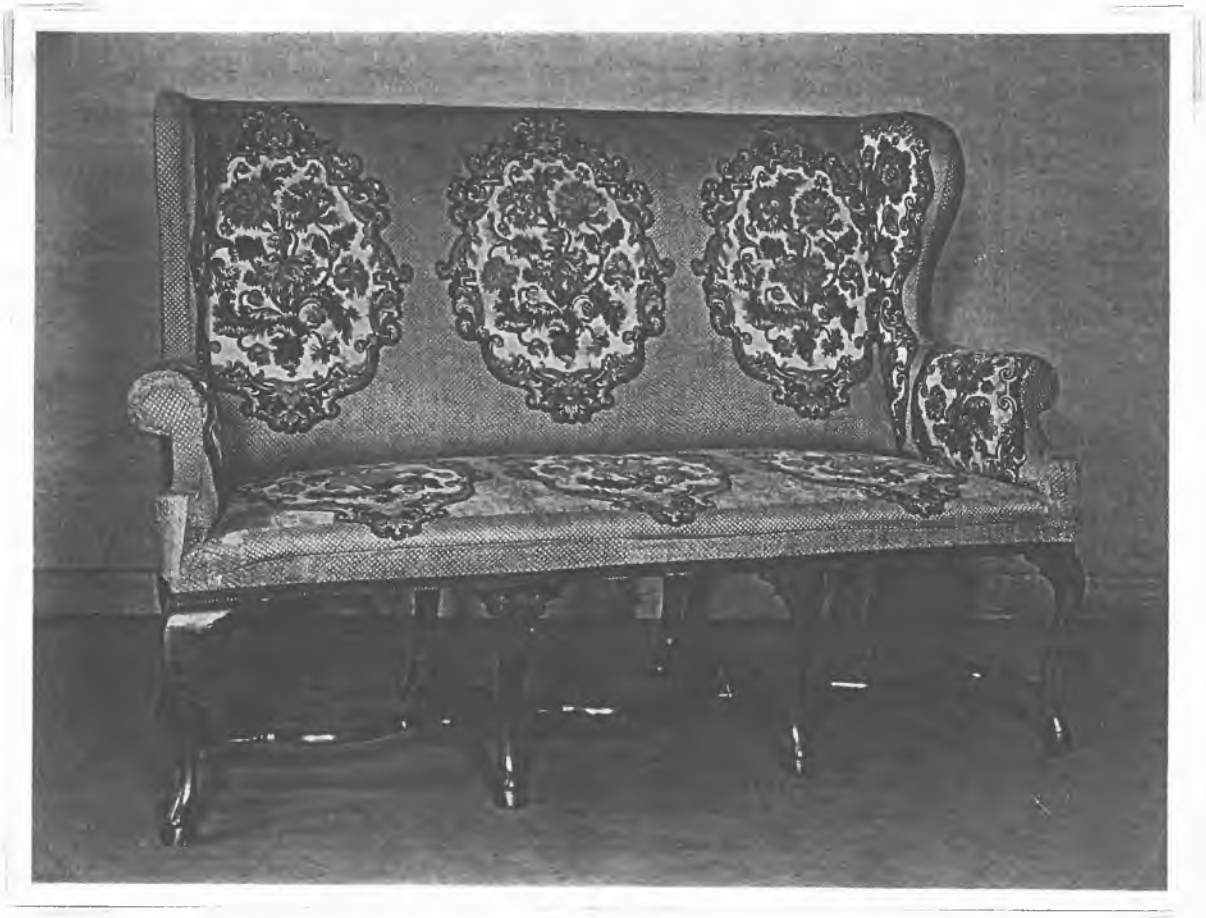


FIGURE 66
Chest of drawers. Northern Netherlands, first quarter eighteenth century. Rijksmuseum, Amsterdam, RBK 1959-24.

FIGURE 67
Sketch of a chest of drawers. Letter to Dods, 22-12-1896. EUL SC (Lorimer Collection), MS 2484.

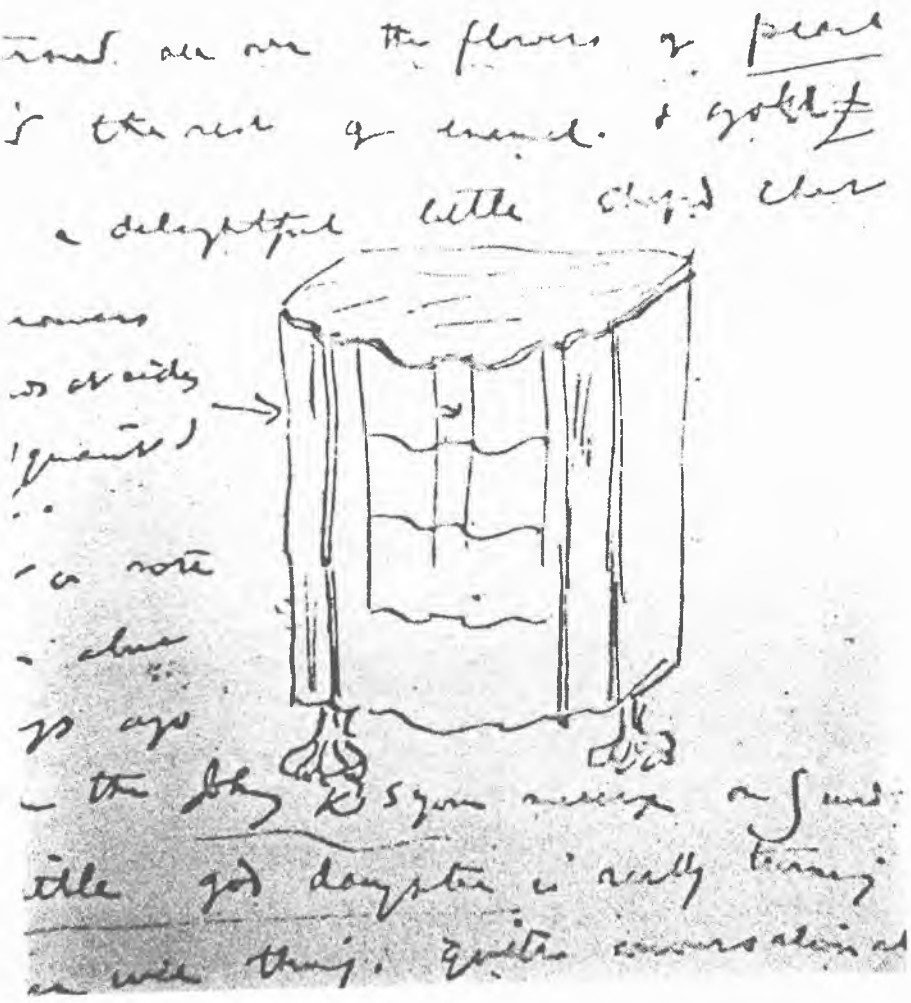


FIGURE 68
Tea table. Dutch, first half eighteenth century. Mahogany. Rijksmuseum, Amsterdam, inv. 1955-81.

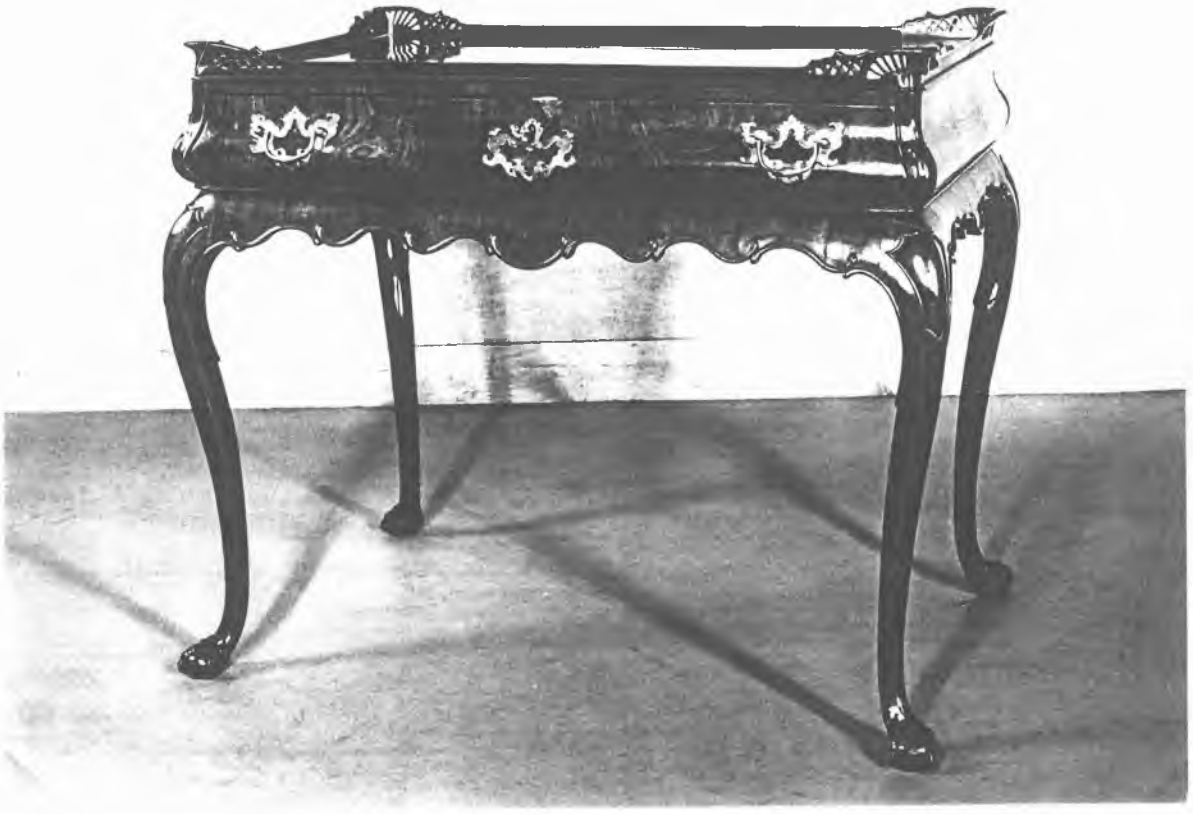


FIGURE 69
Zaandijk. Council chamber in the Town Hall.
Sluyterman, Old Interiors in Holland.

FIGURE 70
Monzie Castle. Tiled fire surround. LS 1990.

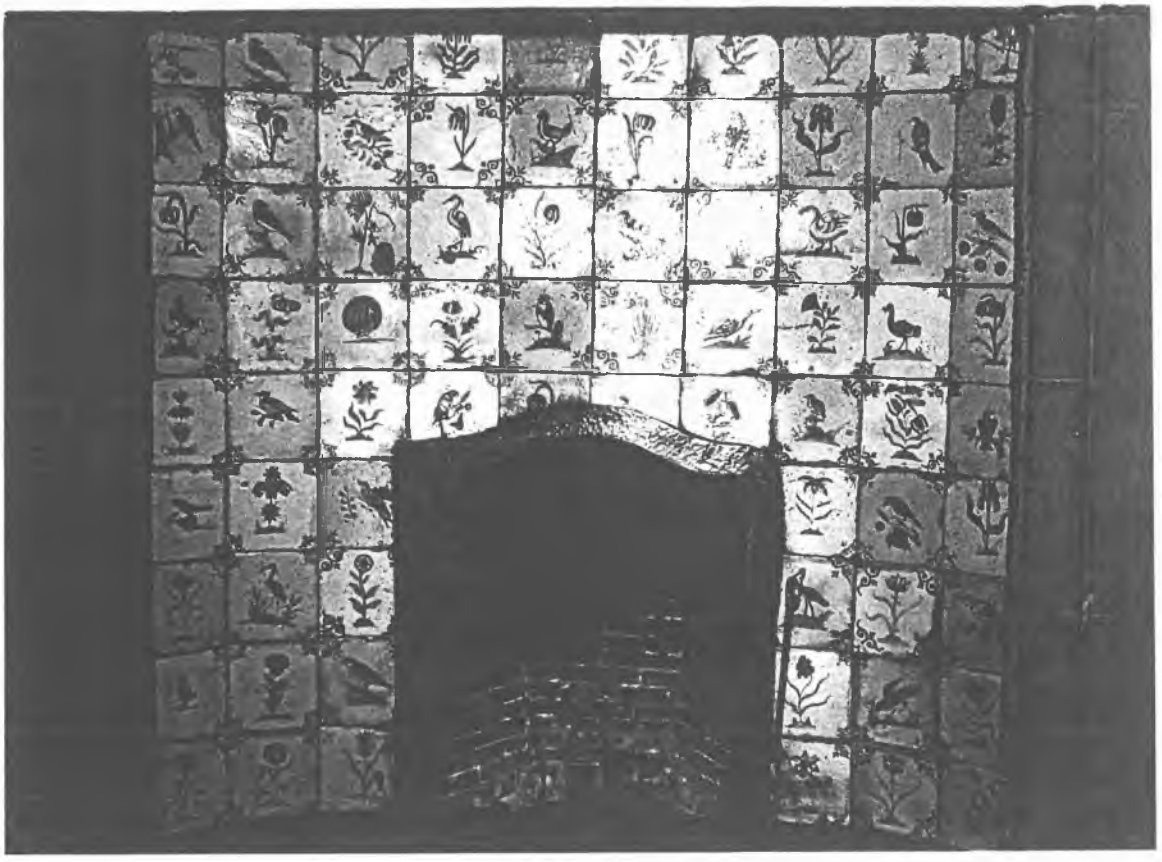


FIGURE 71
Zwolle. Room of the Committee of the Emmanuel Houses.
Sluyterman, Old Interiors in Holland.

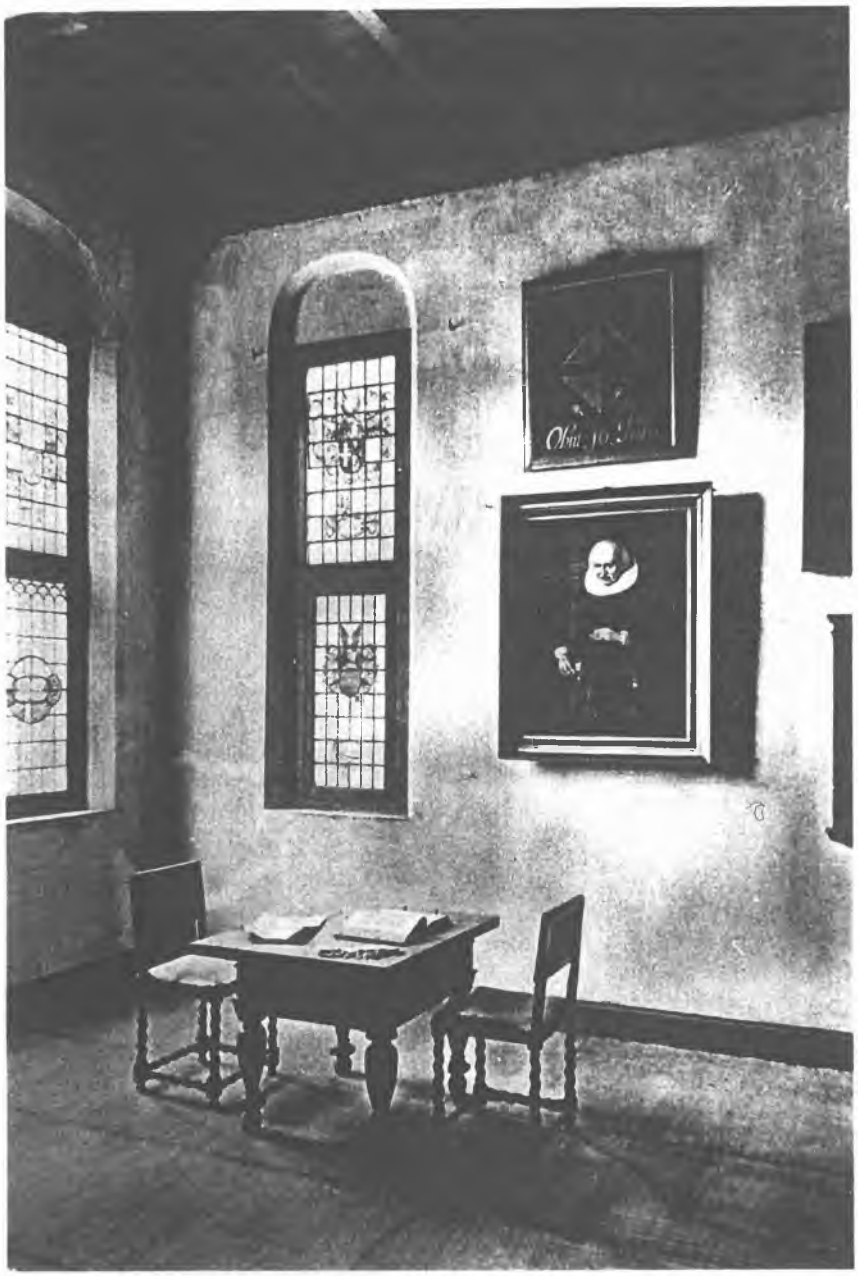


FIGURE 72
Cabinet on stand. Dutch. Walnut veneer. National Trust for Scotland, Kellie Castle.

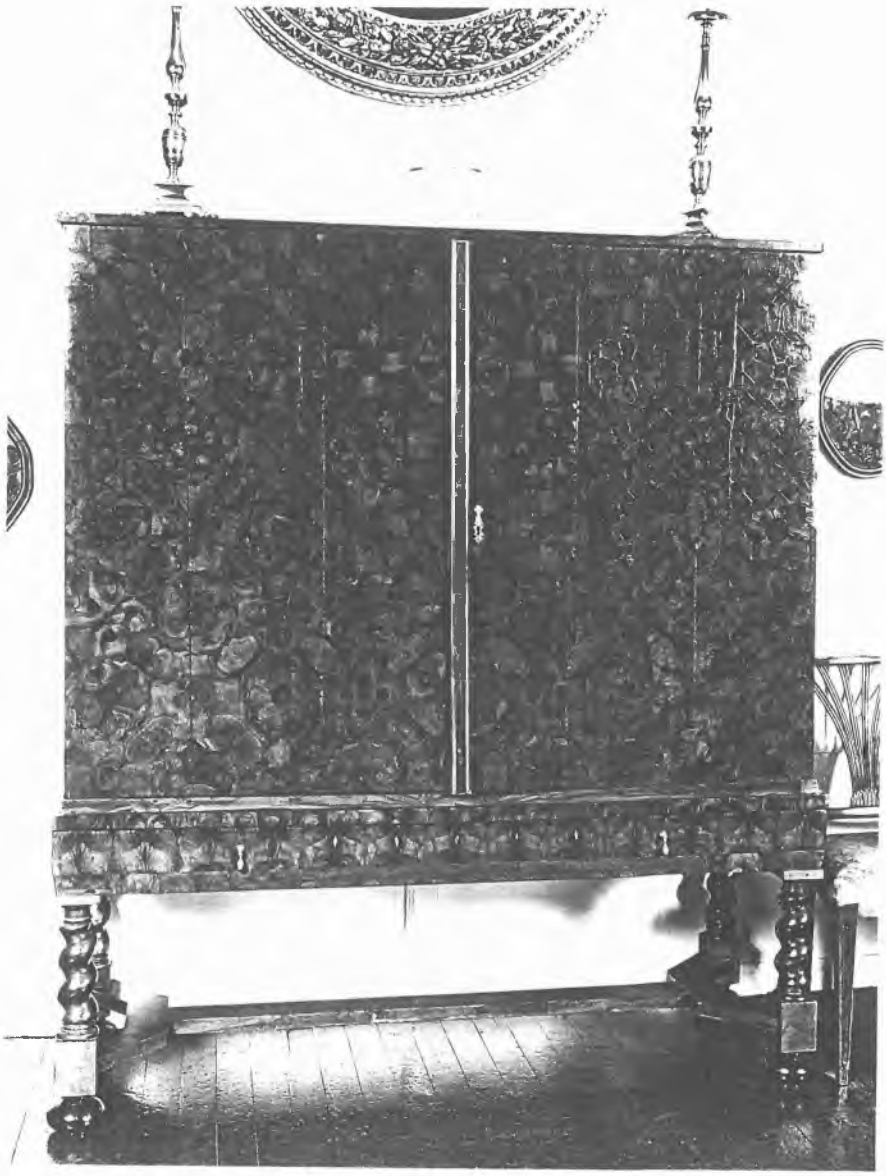


FIGURE 73
Room from Hindeloopen. Frisian Museum, Leeuwarden.
Sluyterman, Old Interiors in Holland.

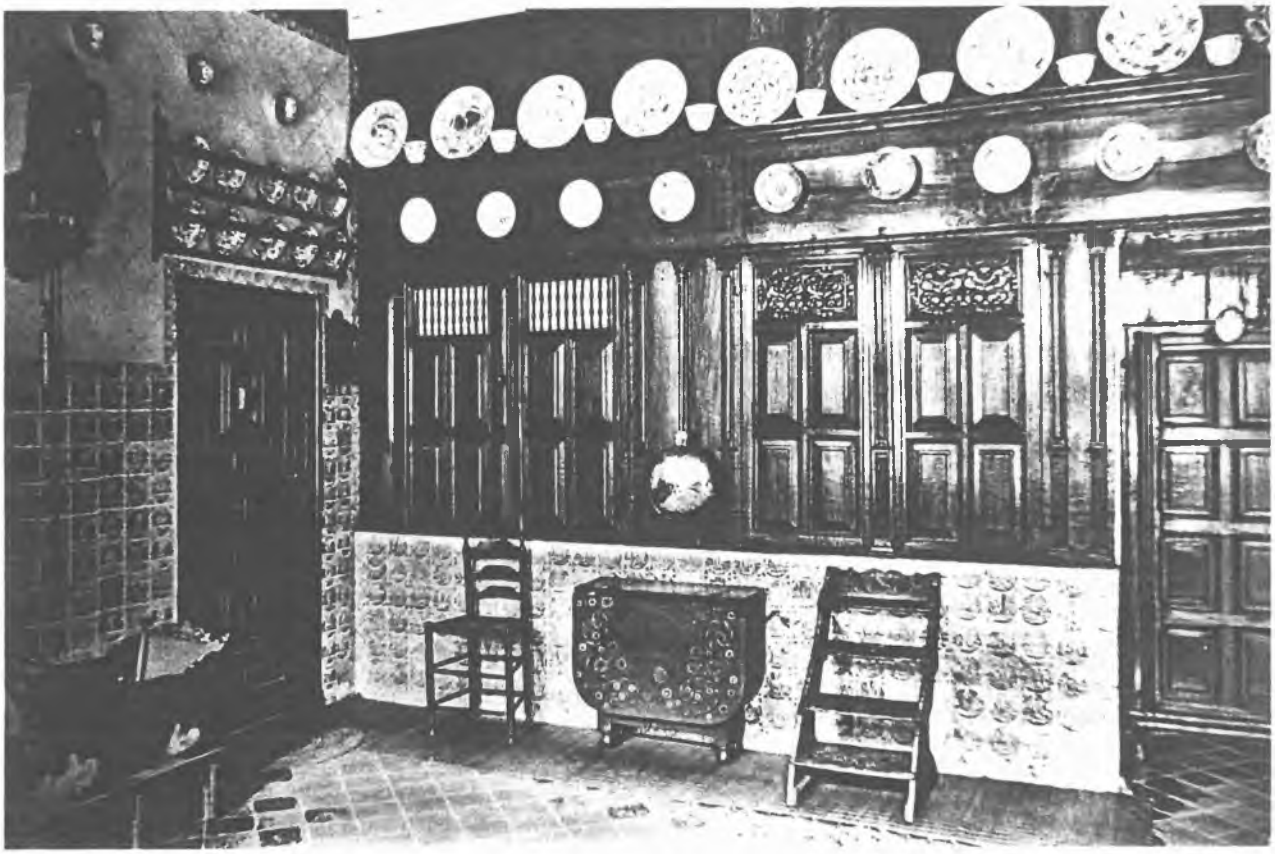


FIGURE 74
John F. Matthew. Sketch of a table, drawn at Adams, Queensferry St. John F. Matthew sketchbook, SM.

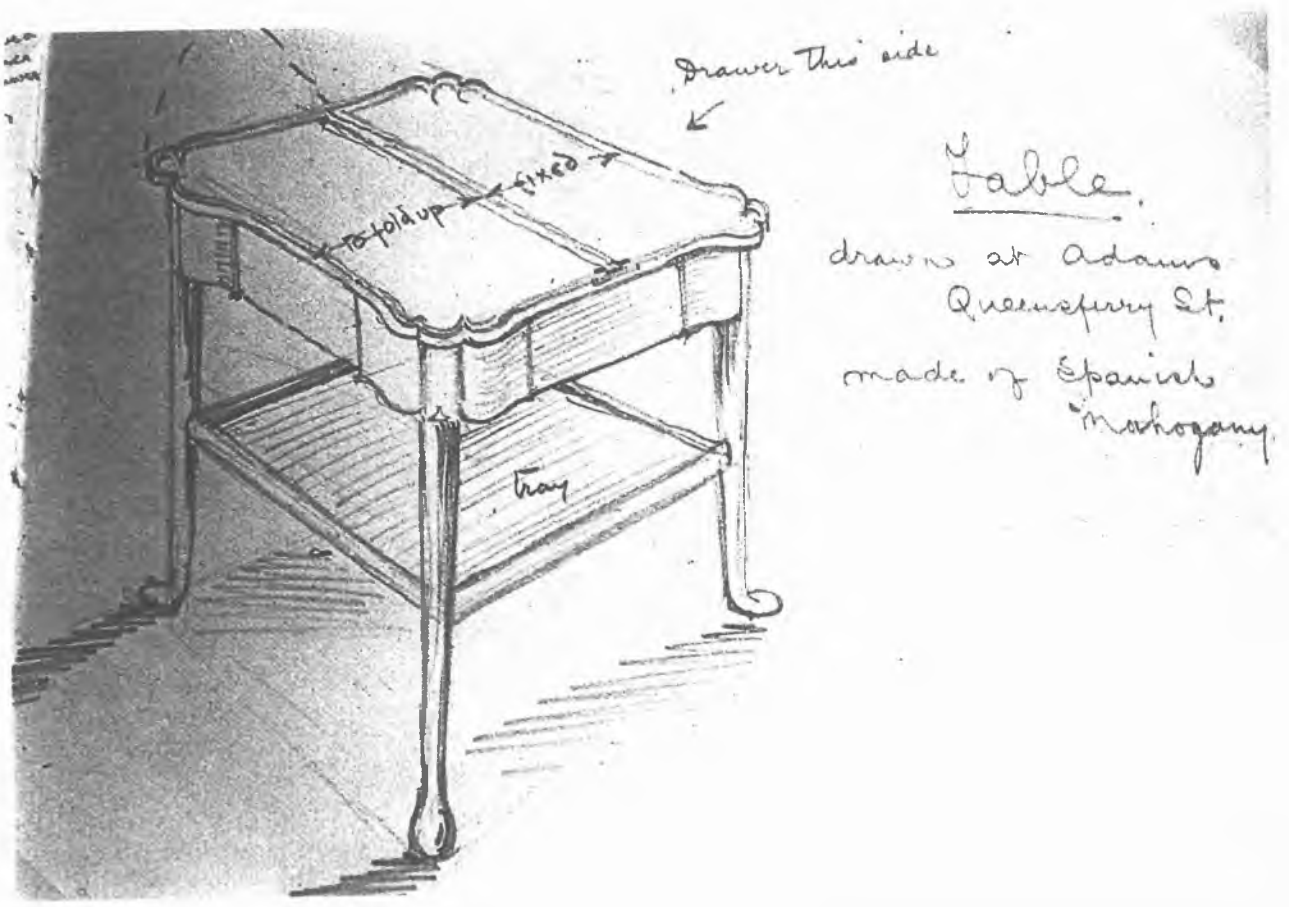


FIGURE 75
Hill of Tarvit. Dining room. Scott Morton and Company album, EUL SC E81/27.

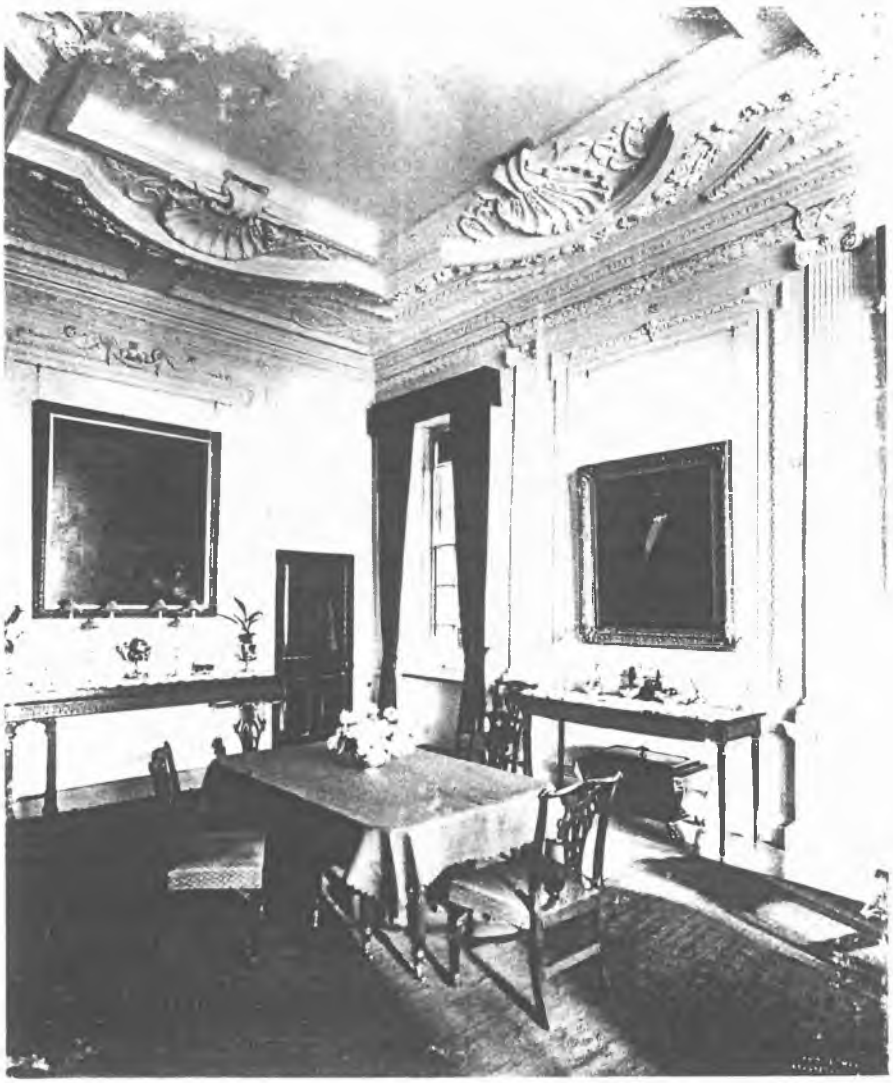


FIGURE 76
Hill of Tarvit. Dining room. Nicoll, Domestic Architecture in Scotland.

FIGURE 77
Monzie Castle. Dining room. LS 1992.

FIGURE 78
Monzie Castle. Dining room. LS 1992.

FIGURE 79
Sketch of firescreen table with workbox (left).
Sketchbook 71. NMRS (Lorimer Collection).

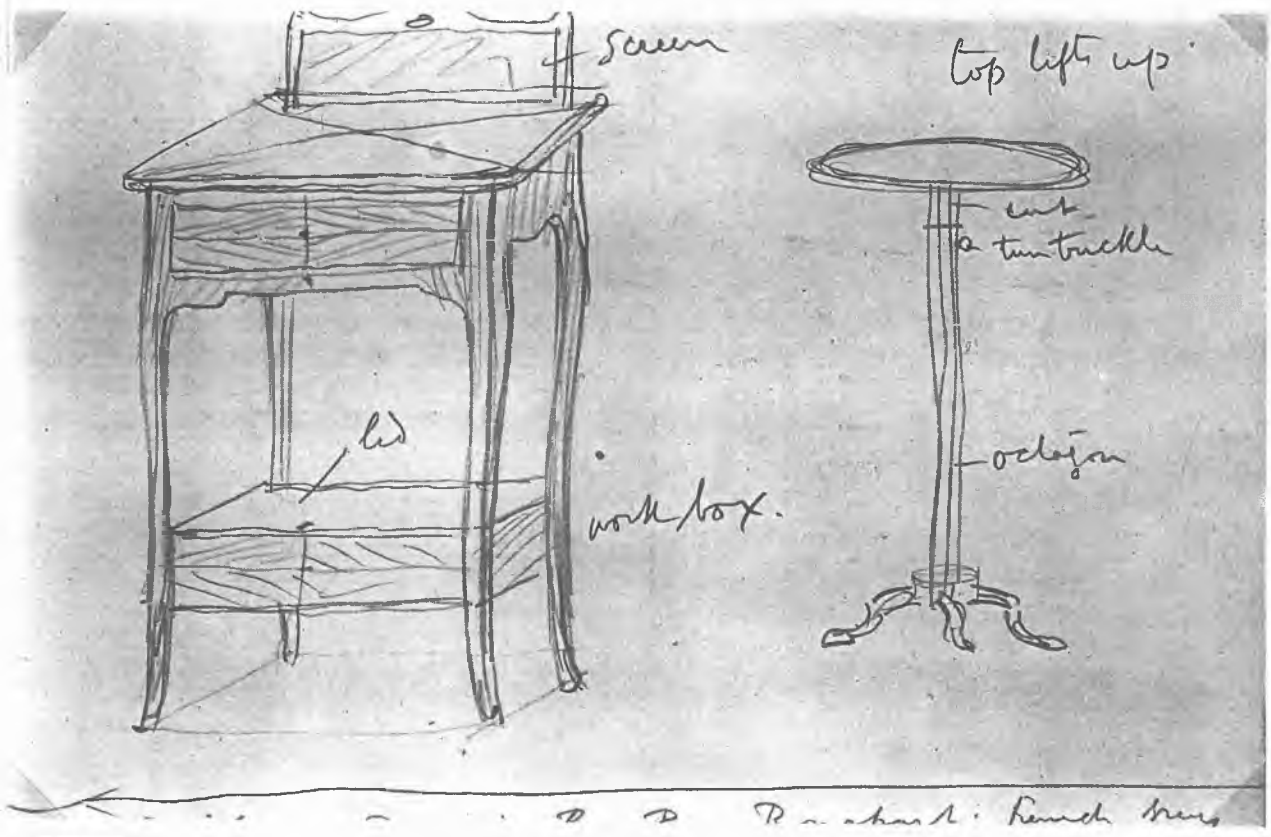


FIGURE 80
Sketch of a revolving bookcase (right). Sketchbook 66. NMRS (Lorimer Collection).

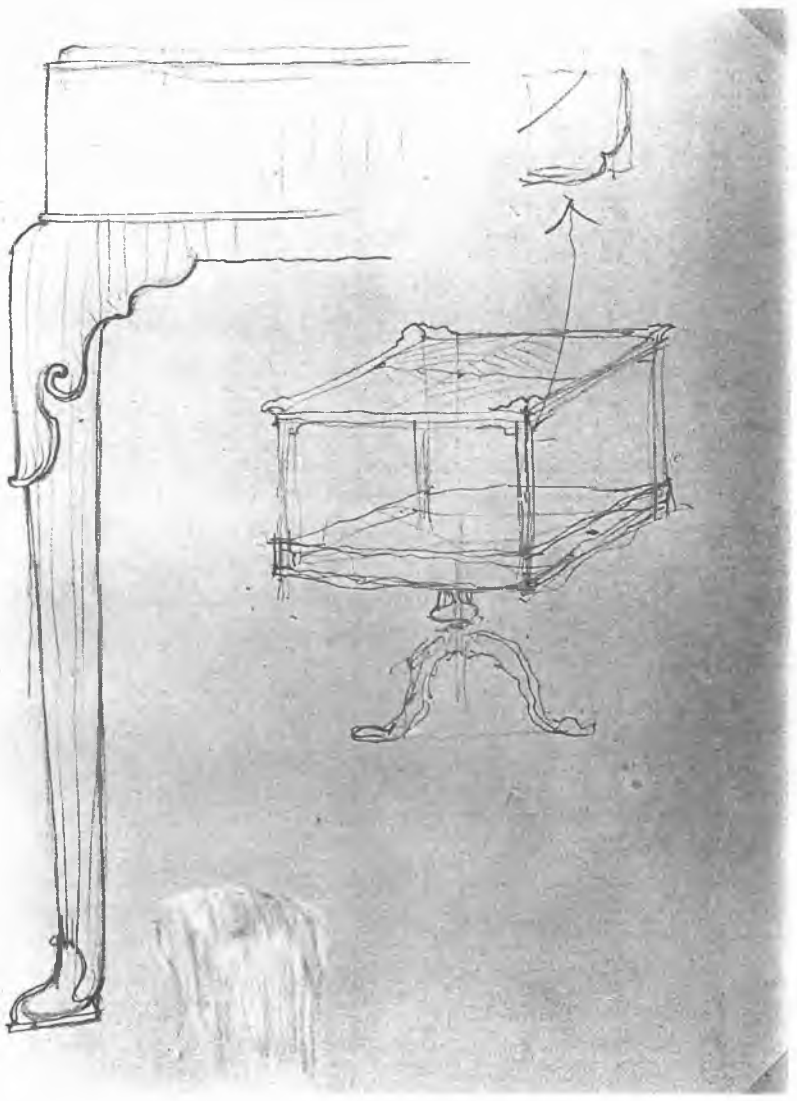


FIGURE 81
Marchmont, Berwickshire. Saloon. Mid eighteenth century. Country Life 57 (Jan. - June 1925).

FIGURE 82
Marchmont, Berwickshire. Plan for morning room. NMRS (Lorimer Collection) BWD/61/51.

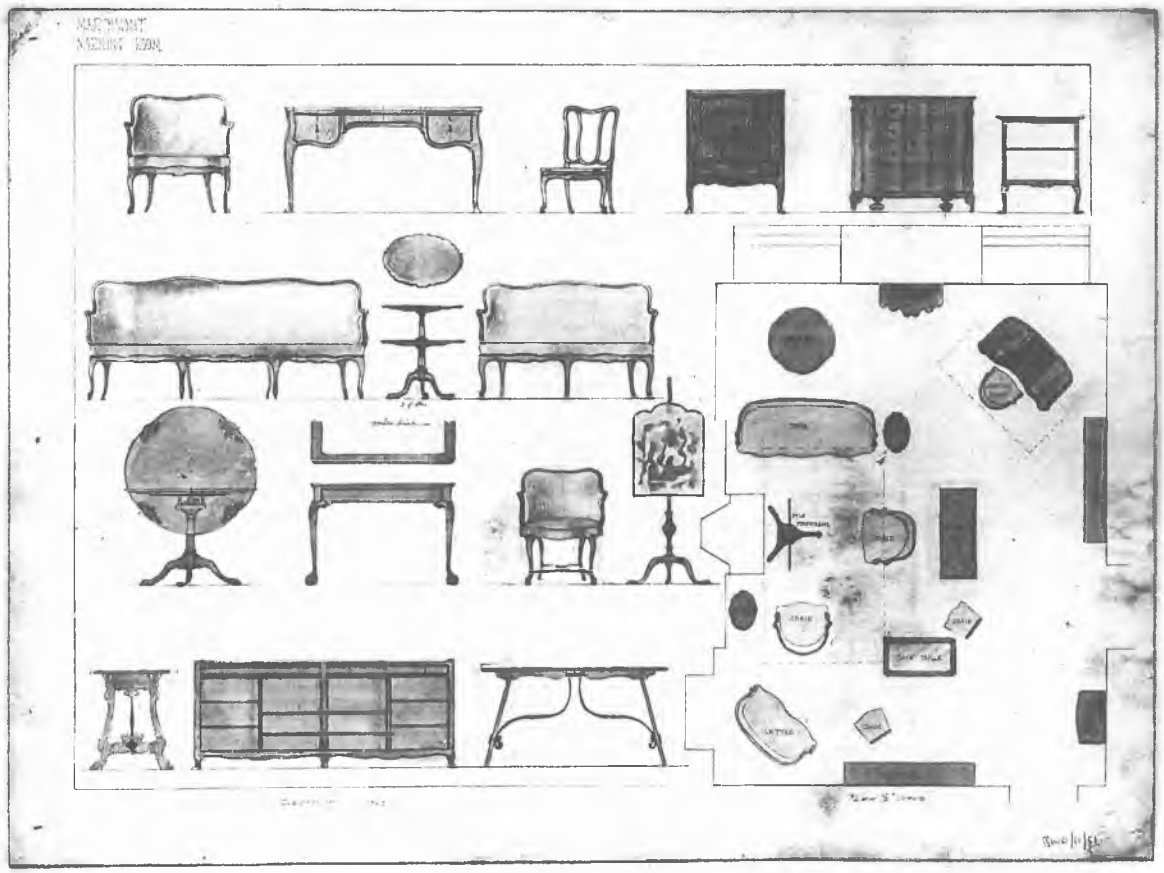


FIGURE 83
Sketch of a table seen in Vicenza, 12-5-1923.
Sketchbook 71. NMRS (Lorimer Collection).

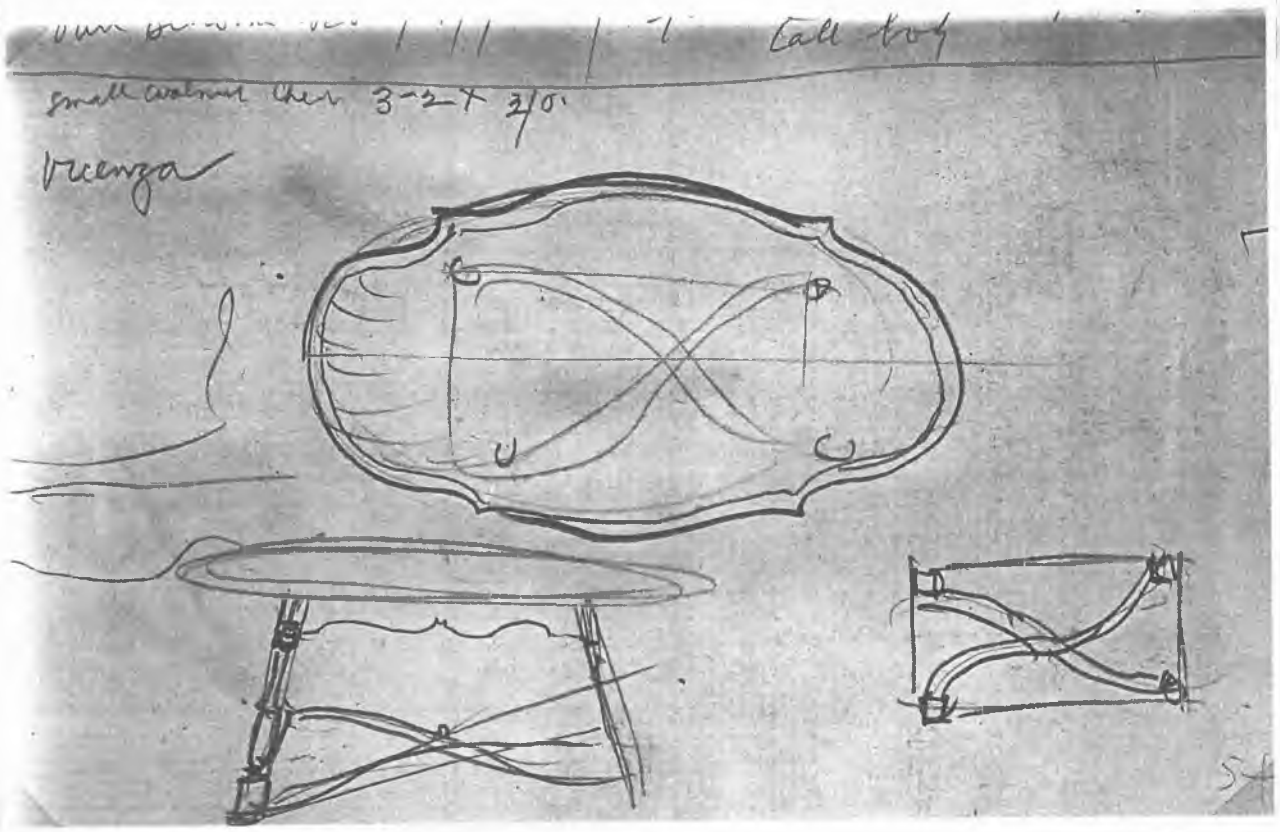


FIGURE 84
Ardkinglas. Corridor to staircase. LS 1991.

FIGURE 85
Ardkinglas. Upper hall. Nicoll, Domestic Architecture in Scotland.

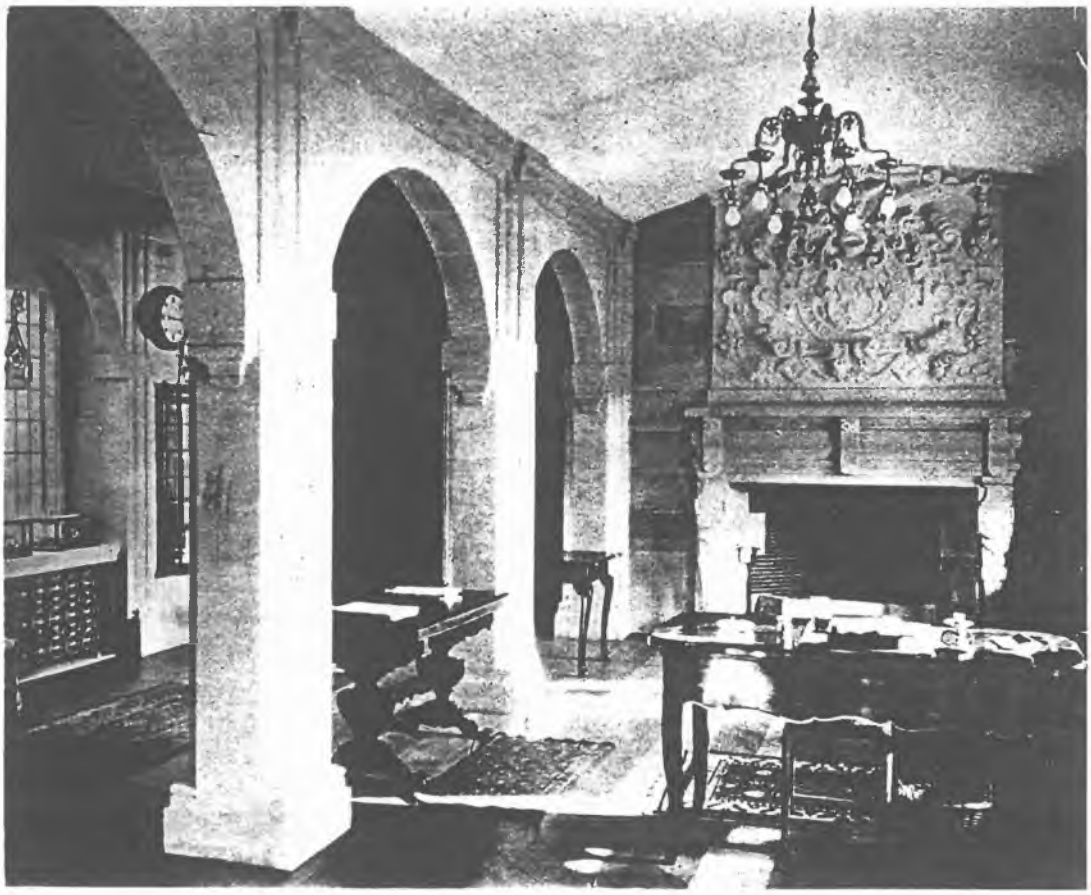


FIGURE 86
Ardkinglas. Niche fitted with radiator behind metalwork grill. LS 1991.

FIGURE 87
Ardkinglas. Saloon, by 1908. Nicoll, Domestic Architecture in Scotland.

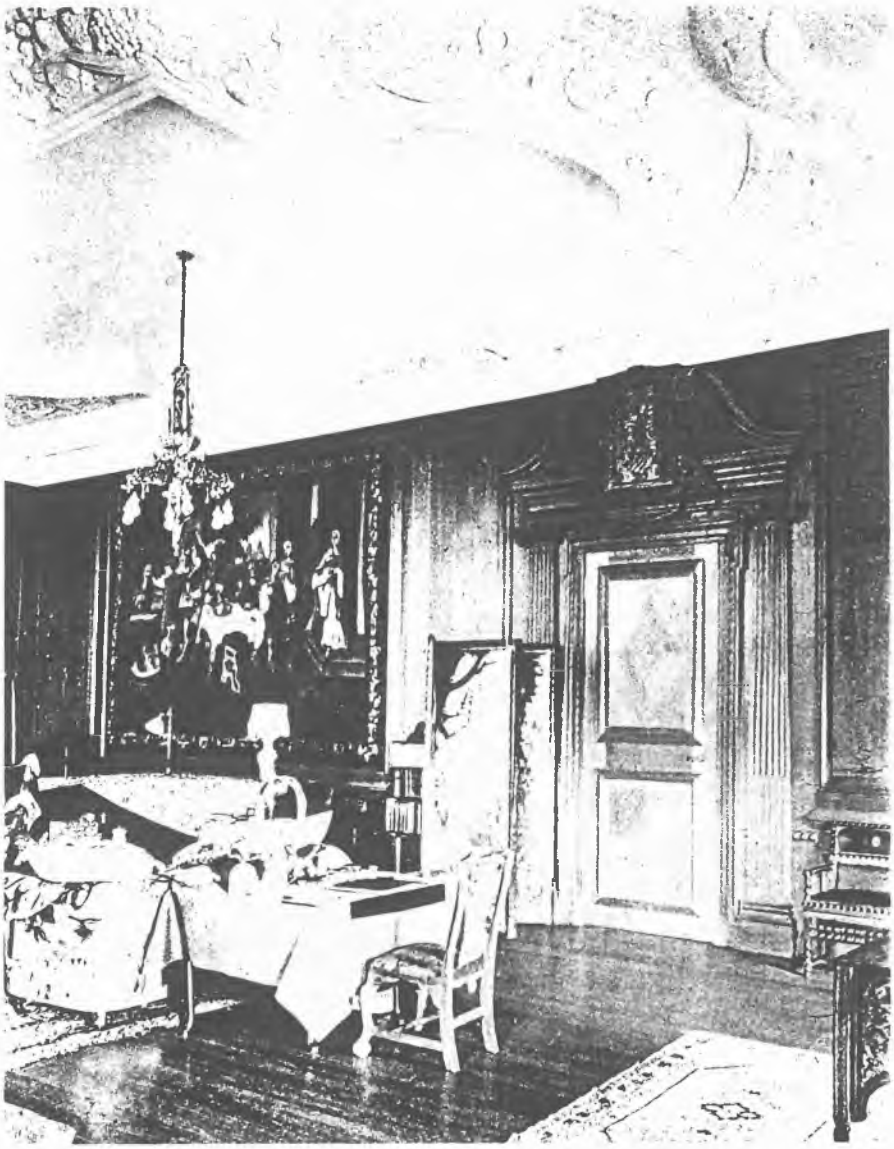


FIGURE 88
Ardkinglas. Saloon. LS 1991.

FIGURE 89
Sketches of furniture seen in Italy. Sketchbook 71.
NMRS (Lorimer Collection).

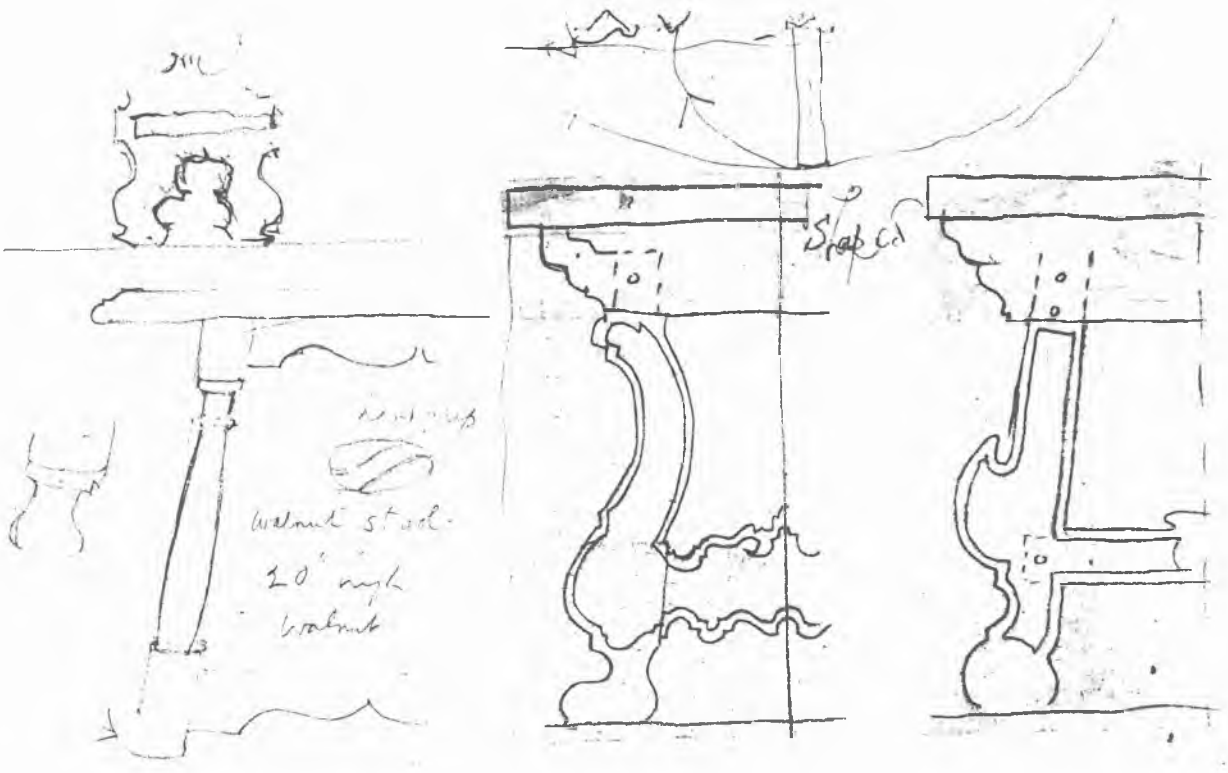


FIGURE 90
Sketches of furniture seen in Italy. Sketchbook 71.
NMRS (Lorimer Collection).

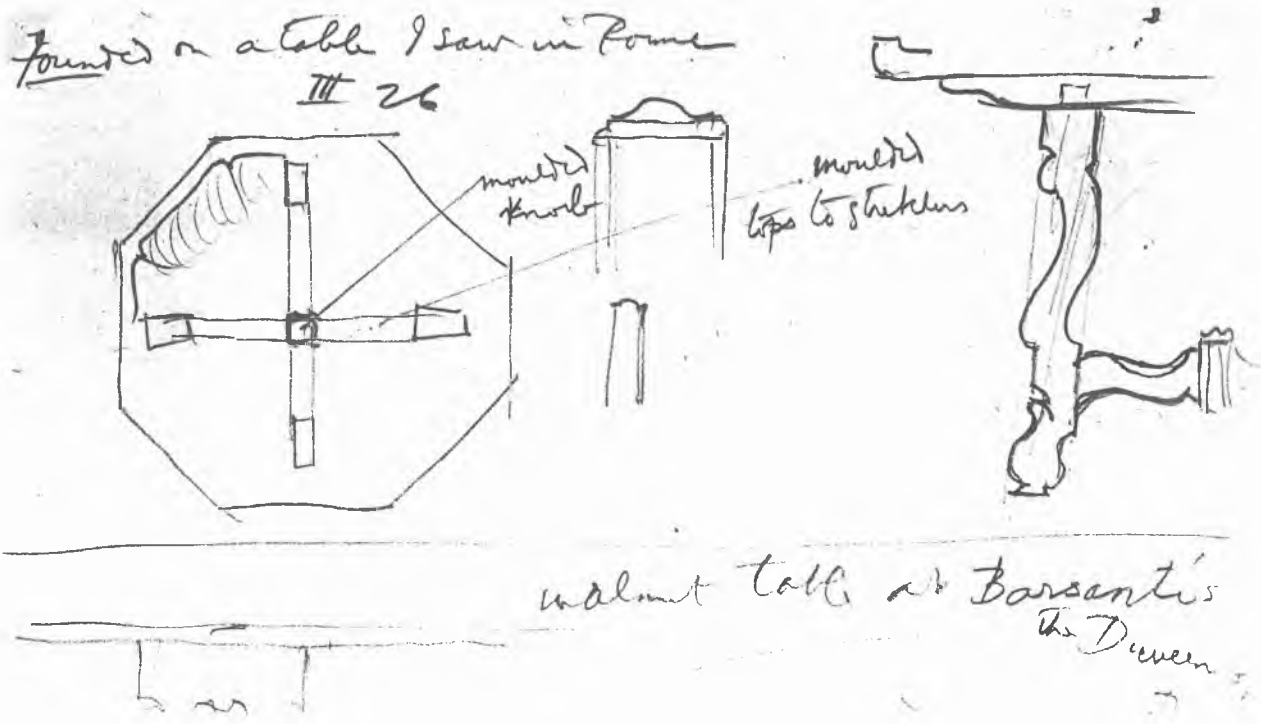


FIGURE 91
Sketches of furniture seen in Italy. Sketchbook 71.
NMRS (Lorimer Collection).

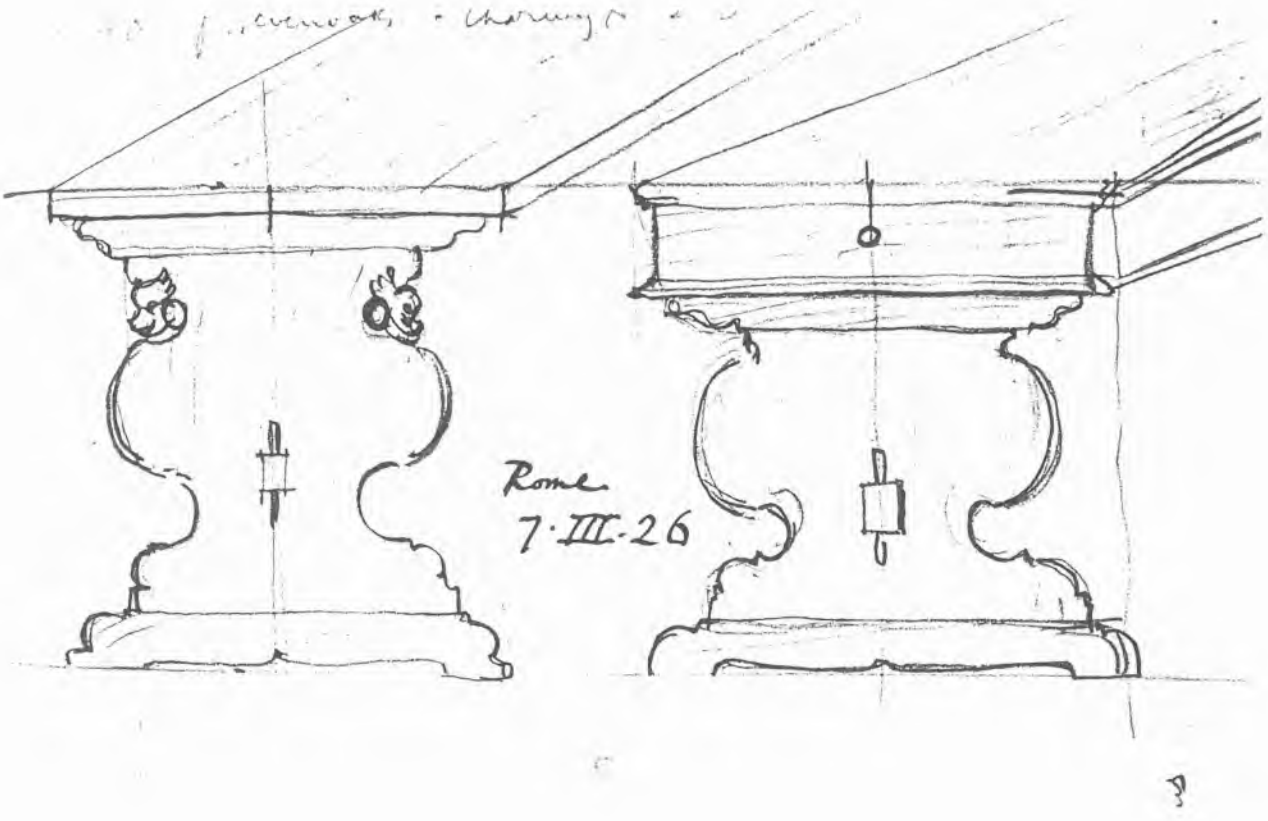


FIGURE 92
John William Small. Design for a sideboard. Small, Ancient and Modern Furniture.

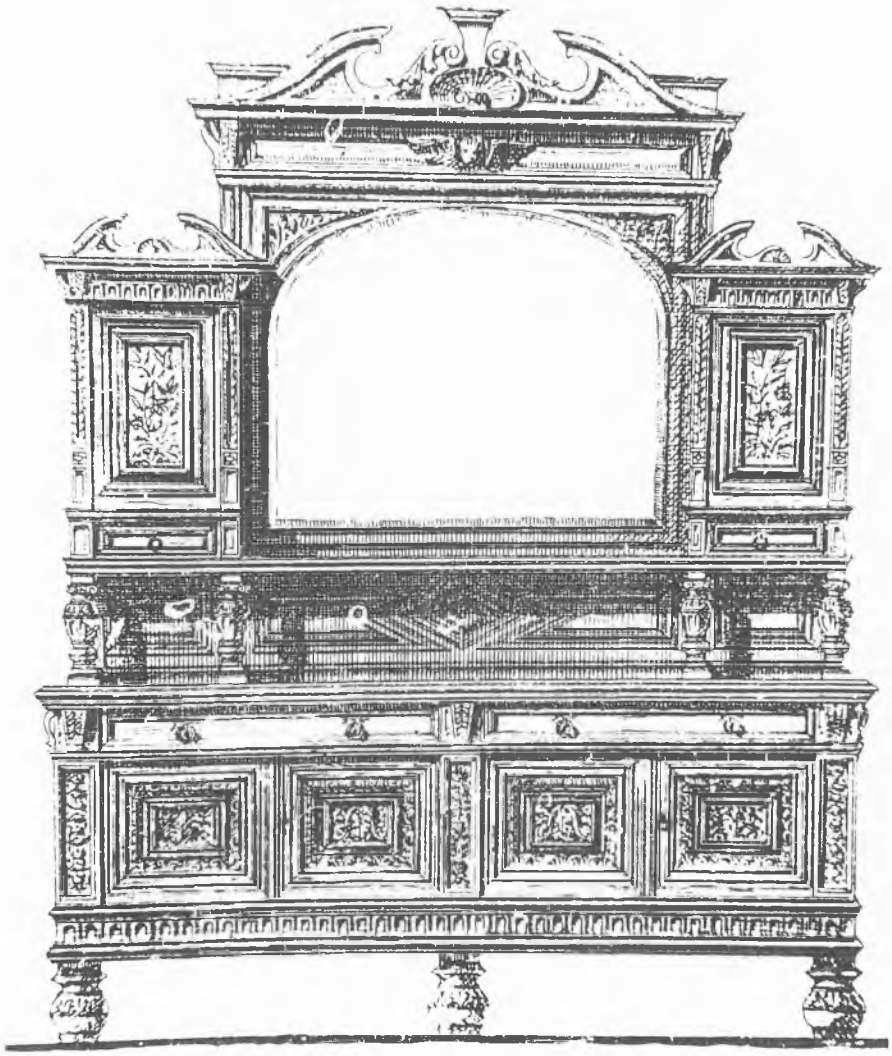


FIGURE 93
Balmanno Castle, Perthshire. Drawing room. Country Life 69 (Jan. - March 1931).

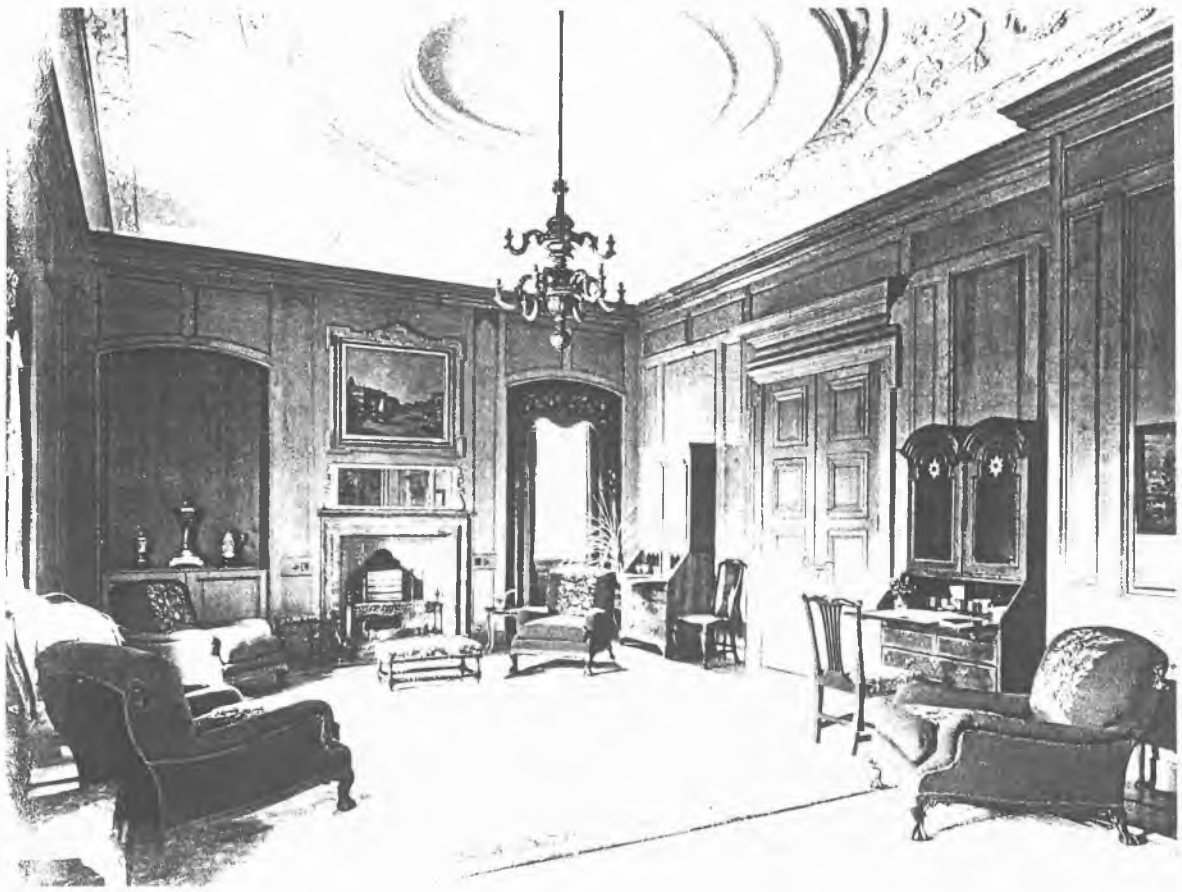


FIGURE 94
Balmanno Castle. Parlour. LS 1991.

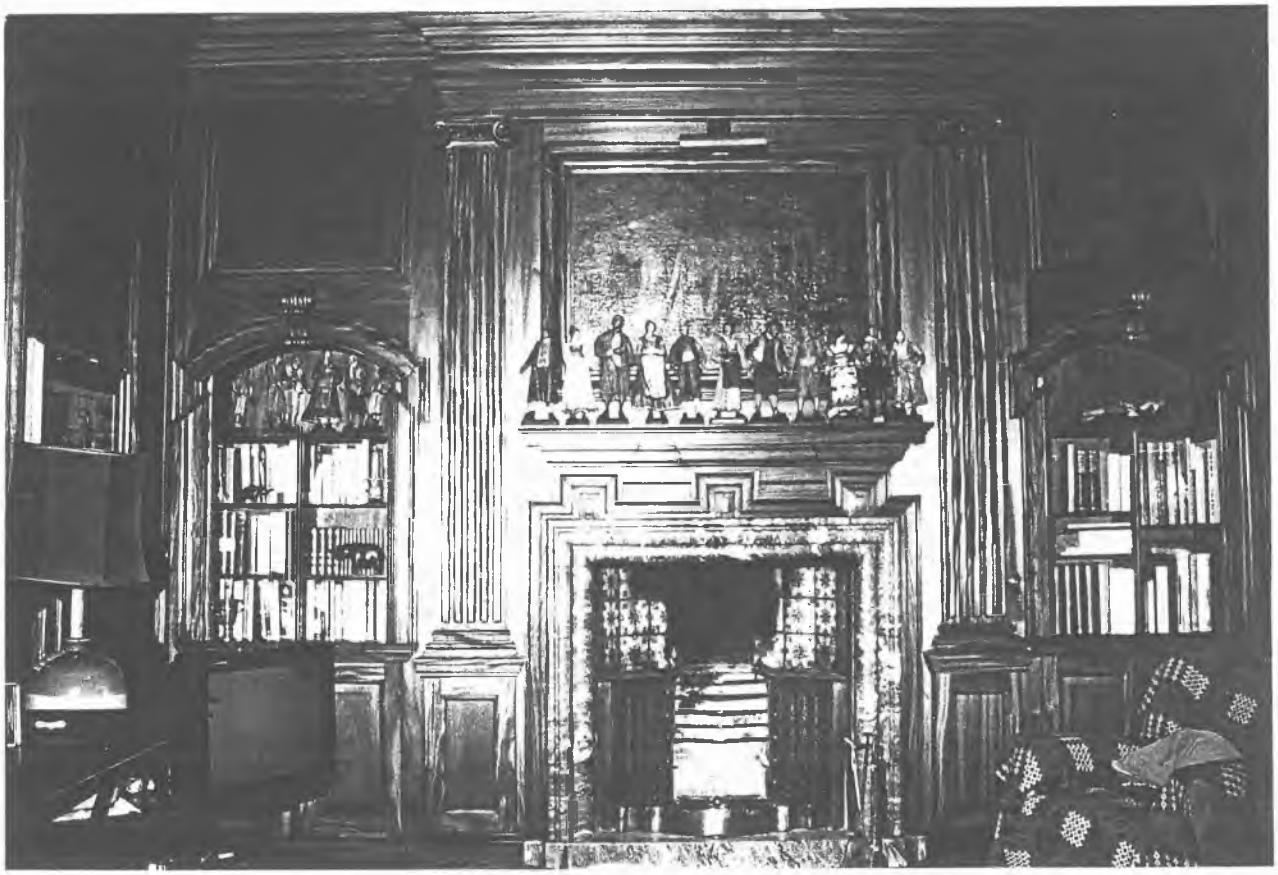


FIGURE 95
Fettercairn, Kincardineshire. Library. Weaver, House and Equipment.

FIGURE 96
Fettercairn. Design for proposed library, elevation. 1898. NMRS (Lorimer Collection).

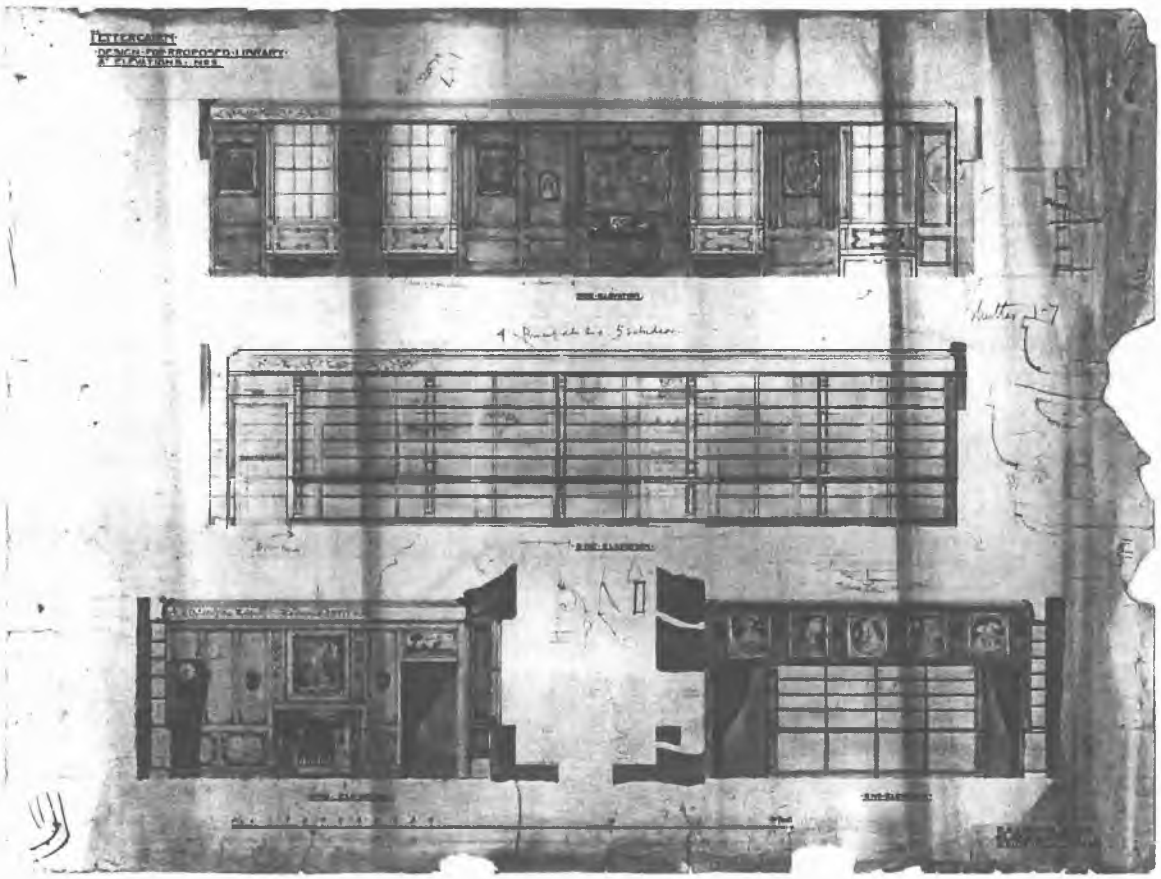


FIGURE 97
Balmanno Castle. Drawing room plan. NMRS (Lorimer Collection) PTD/32/44.

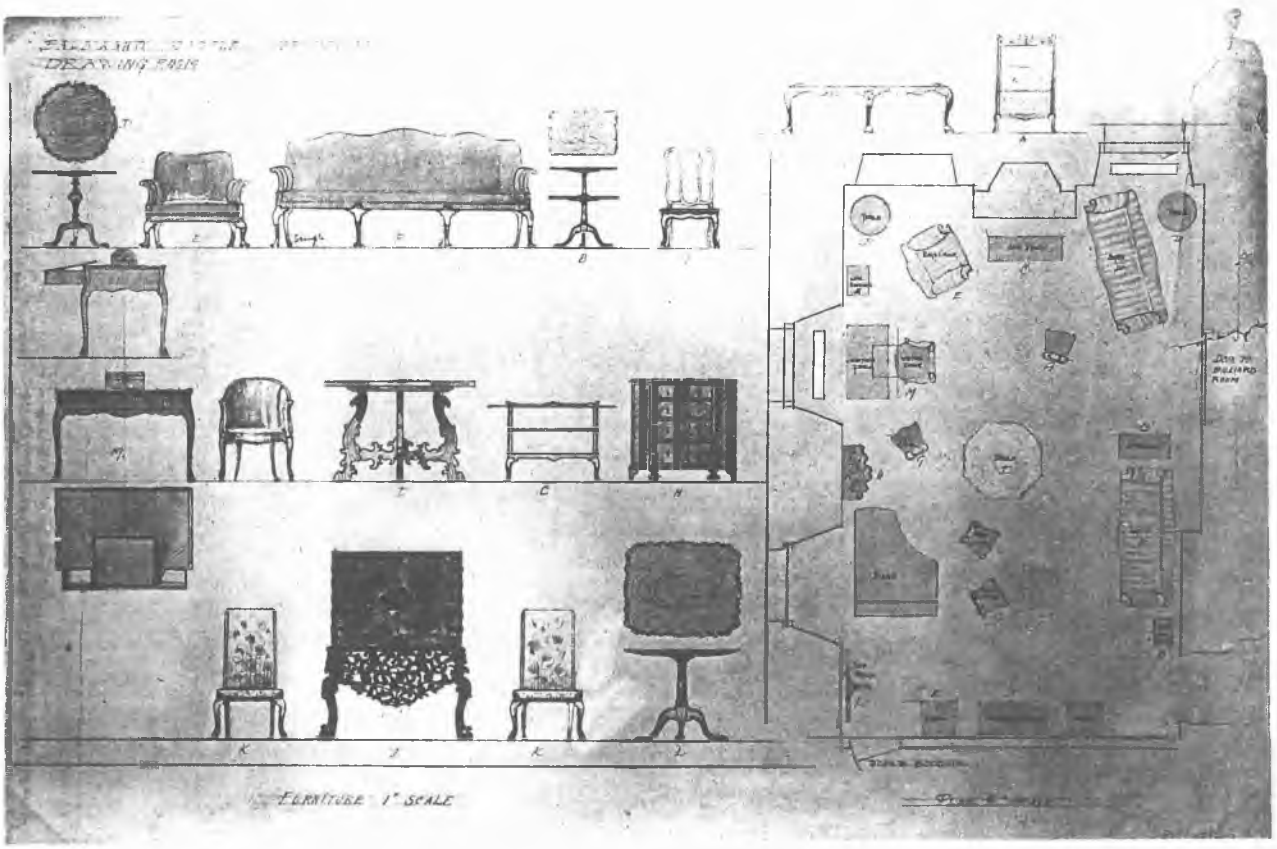


FIGURE 98
Balmanno Castle. Billiard room plan. NMRS (Lorimer Collection) PTD/32/45.

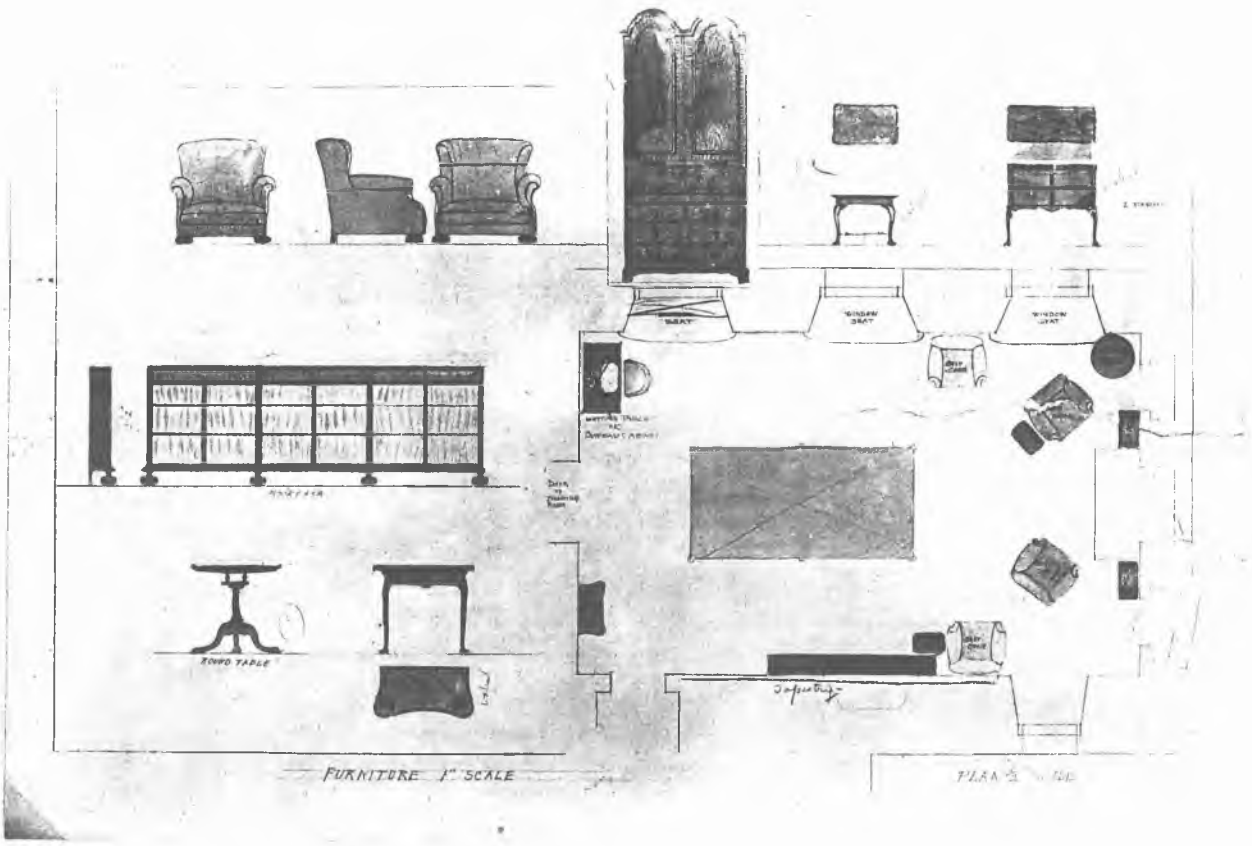


FIGURE 99
Balmanno Castle. Hall plan. NMRS (Lorimer Collection) PTD/32/46.

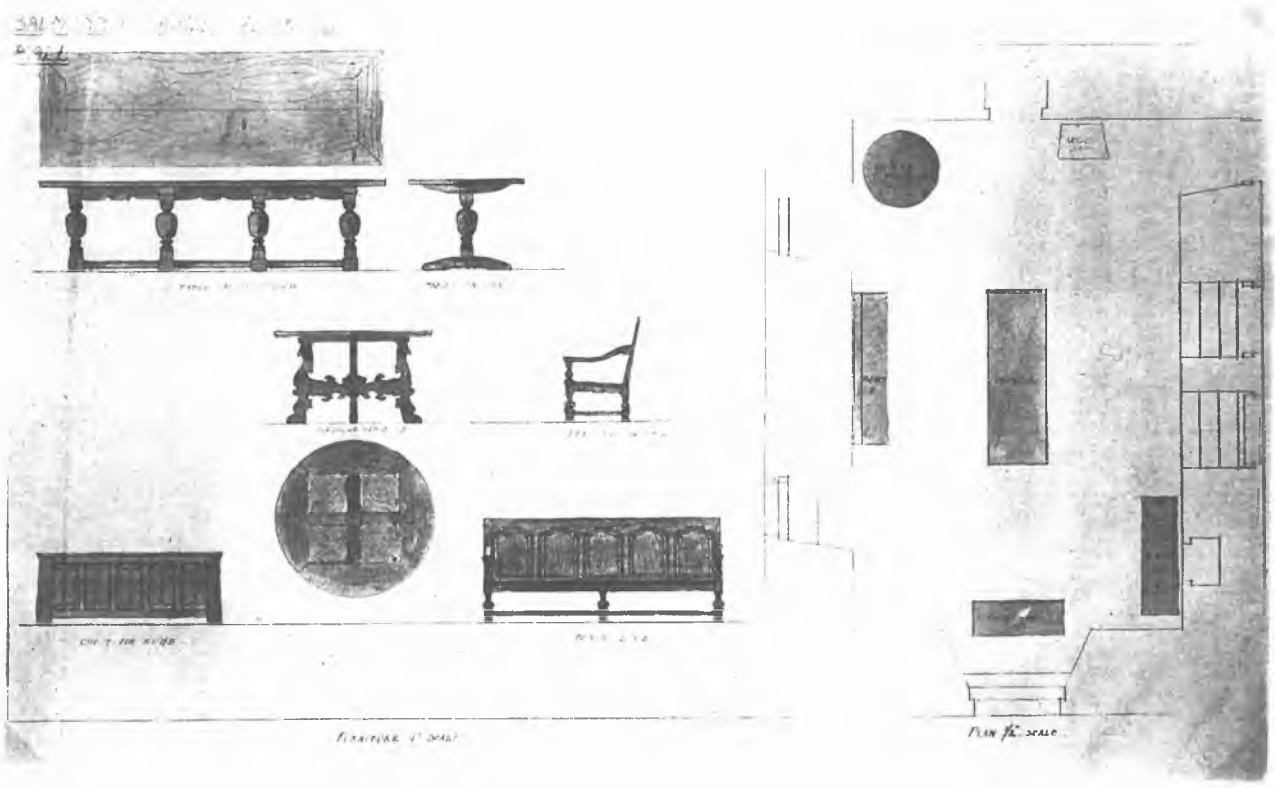


FIGURE 100
Balmanno Castle. Dining room. Country Life 69 (Jan. - March 1931).

FIGURE 101
Balmanno Castle. Plasterwork frieze in bedroom, executed by Thomas Beattie. LS 1992.

FIGURE 102
Whytock and Reid. Tracing on linen of design for a breadboard. WRA/O A34.

FIGURE 103
Bromsgrove Guild. Light fittings for Hallyburton.
Architectural Review 20 (July - Dec. 1906).

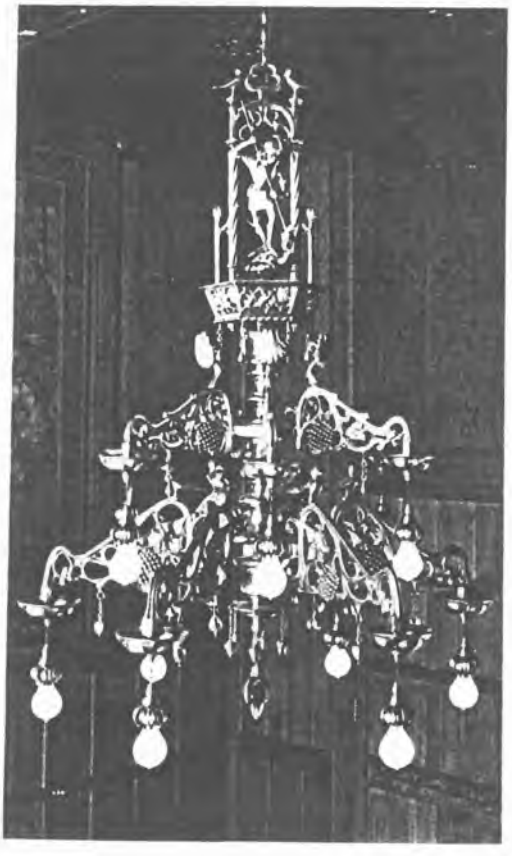


FIGURE 104
Drawing for fireirons for Aberlour House, Banff. 1892.
Photograph, SM.

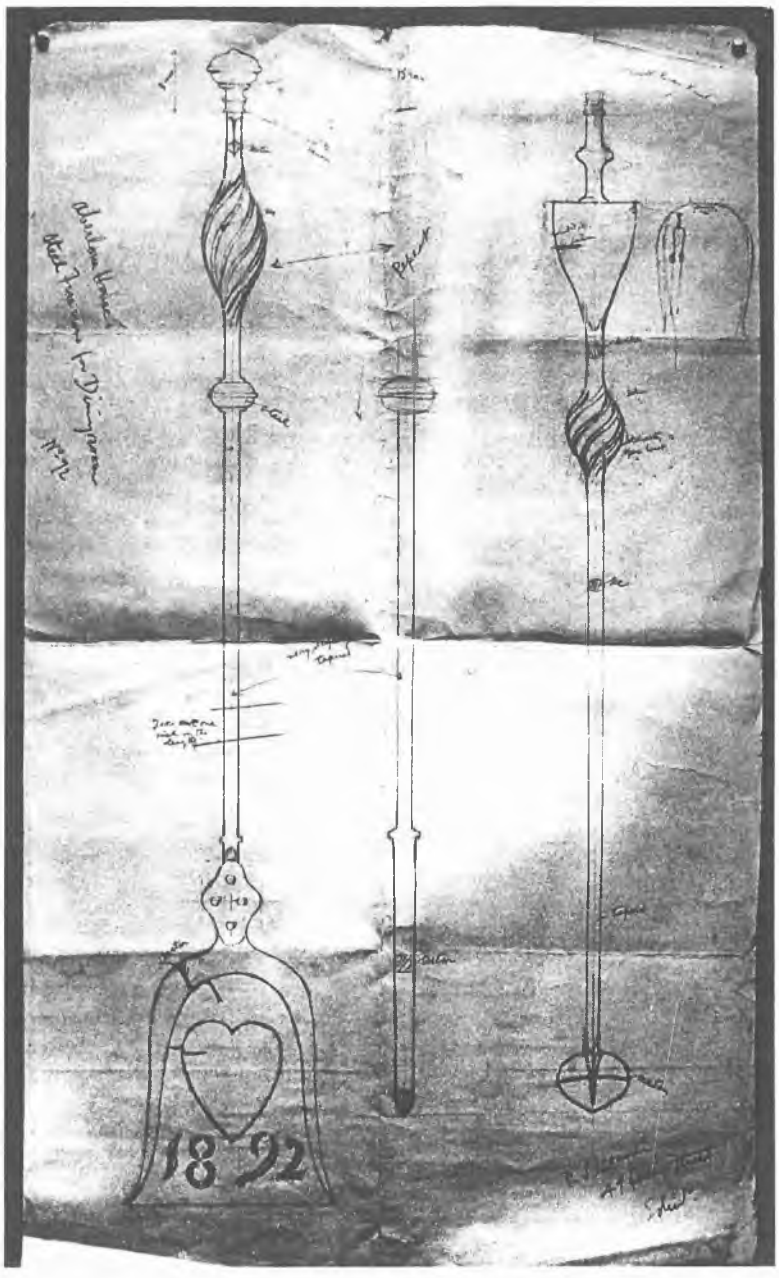


FIGURE 105
Walter Camm of Thomas William Camm. Stained and painted glass window for main stair turret, Balmanno Castle. H.90cm. w.30cm. LS 1992.

FIGURE 106
Walter Camm of Thomas William Camm. Stained and painted glass window for main stair turret, Balmanno Castle. H.93cm. w.68.5cm. LS 1992.

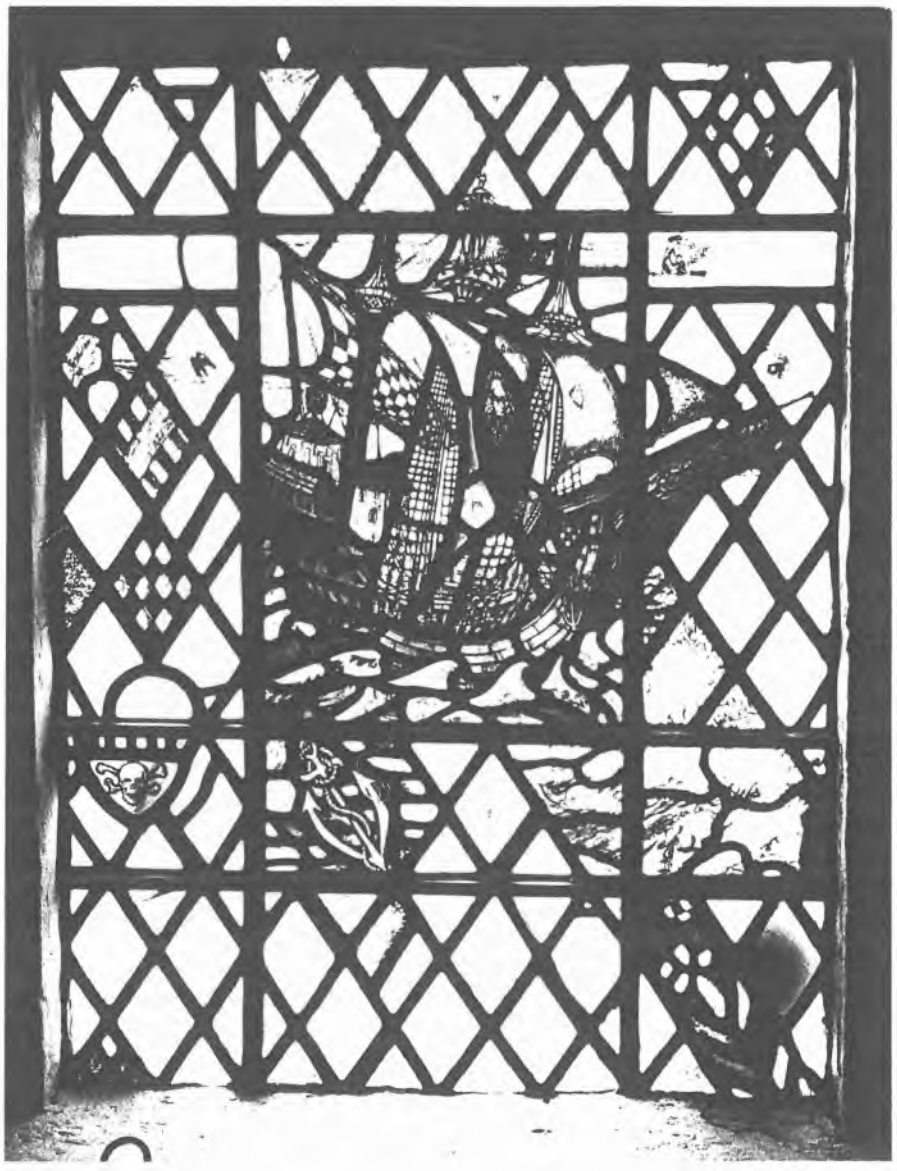


FIGURE 107
Bedcover. Embroidered in wool by Mrs Skinner. Shaw Sparrow, Modern Home.

FIGURE 108
Touch House, Stirling. Drawing room upholstery. LS 1992.

FIGURE 109
Touch House. Linen on bedroom wall. LS 1992.

FIGURE 110
Monzie Castle. Curtain fabric in library. LS 1990.

FIGURE 111
Balmanno Castle. Veneered panel, door in drawing room.
LS 1992.

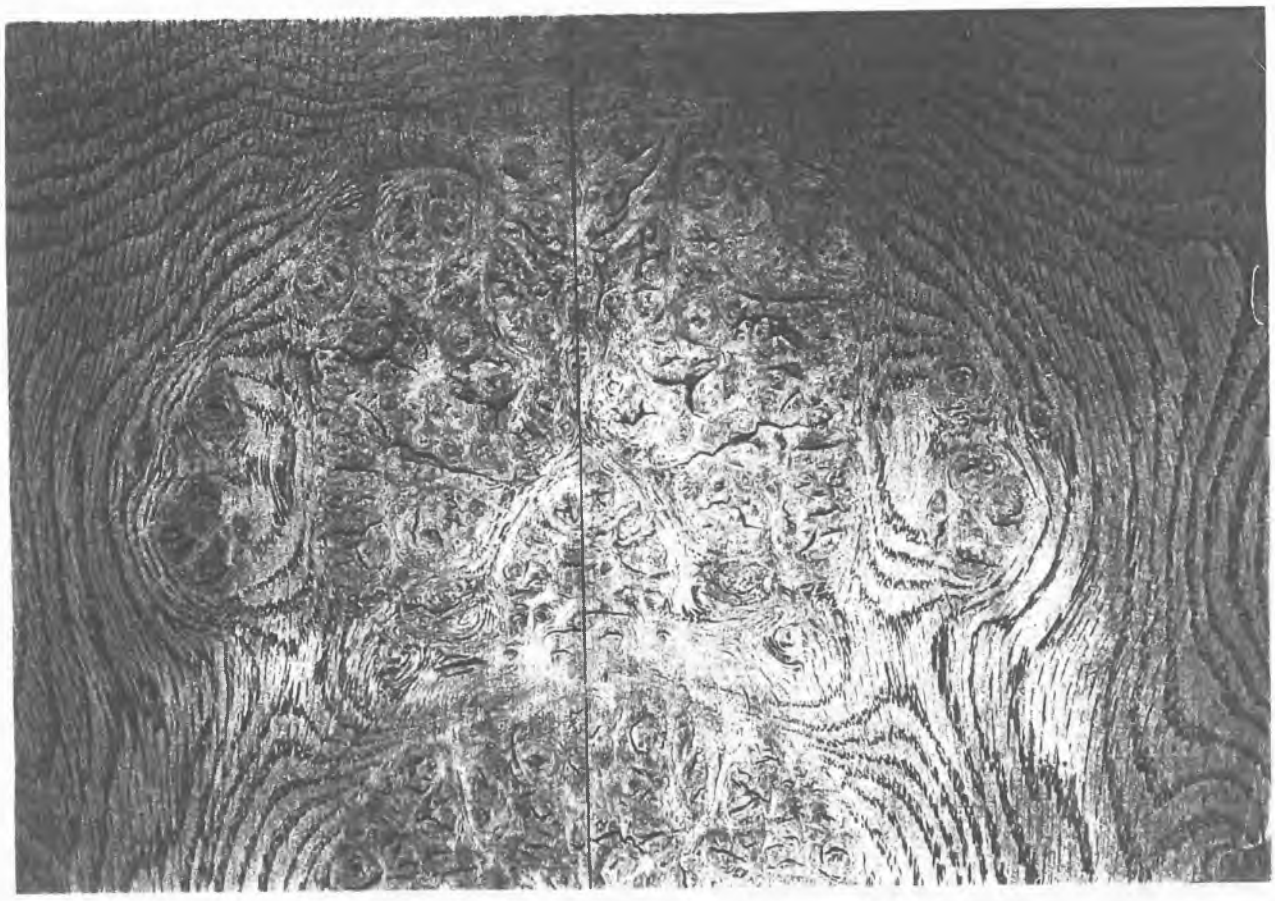


FIGURE 112
George Walton. Corner of a bedroom. Shaw Sparrow, British Home.

FIGURE 113
Monzie Castle. Main hall. Lorimer Office, SM.

FIGURE 114
Westfield, Colinton. Sliding doors between drawing room and dining room. LS 1992.

FIGURE 115
Westfield. Fitted china cabinet in drawing room. LS 1992.

FIGURE 116
Westfield. Fireplace wall, dining room. LS 1992.

FIGURE 117
Binley Cottage, Colinton. Fireplace in drawing room.
LS 1992.

FIGURE 118
Almora, Colinton. Pierced wood carving on staircase.
LS 1992.

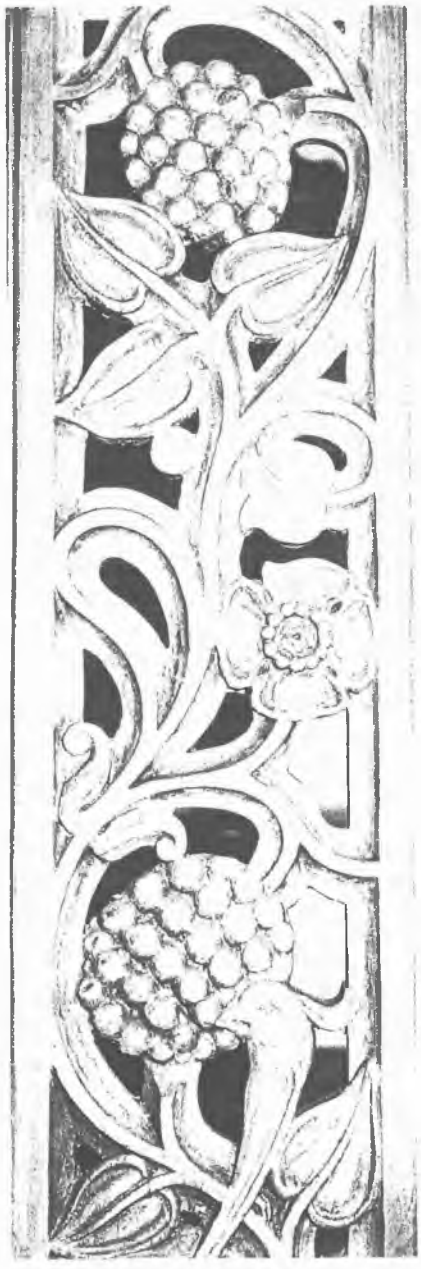


FIGURE 119
The Hermitage, Colinton. Shelving and cupboard space.
LS 1992.

FIGURE 120
Glenlyon, Colinton. Zodiac plasterwork panel on staircase. LS 1992.

FIGURE 121
Huntly, Colinton. Stained glass window, ground floor. LS 1992.

FIGURE 122
Balmanno Castle. Fitted bedroom cupboard. LS 1992.

FIGURE 123
Balmanno Castle, Perthshire. Fitted cupboards in ground floor pantry. LS 1992.

FIGURE 124
Gibliston, Fife. Drawing room, showing fitted book shelving. Photographed at Gibliston. NMS Gibliston album.

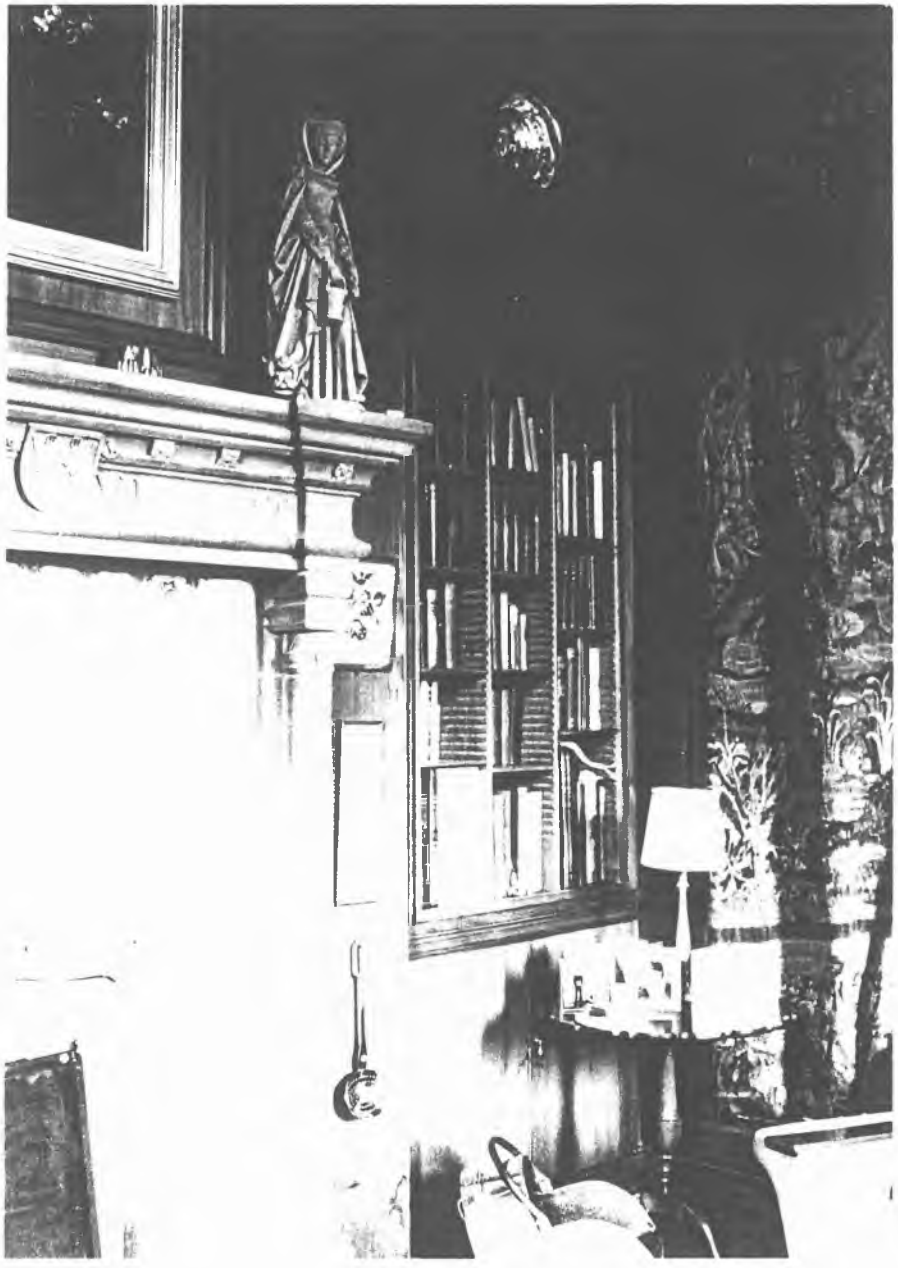


FIGURE 125
Lympne Castle, Kent. Library bookcase. Weaver, House and Equipment.

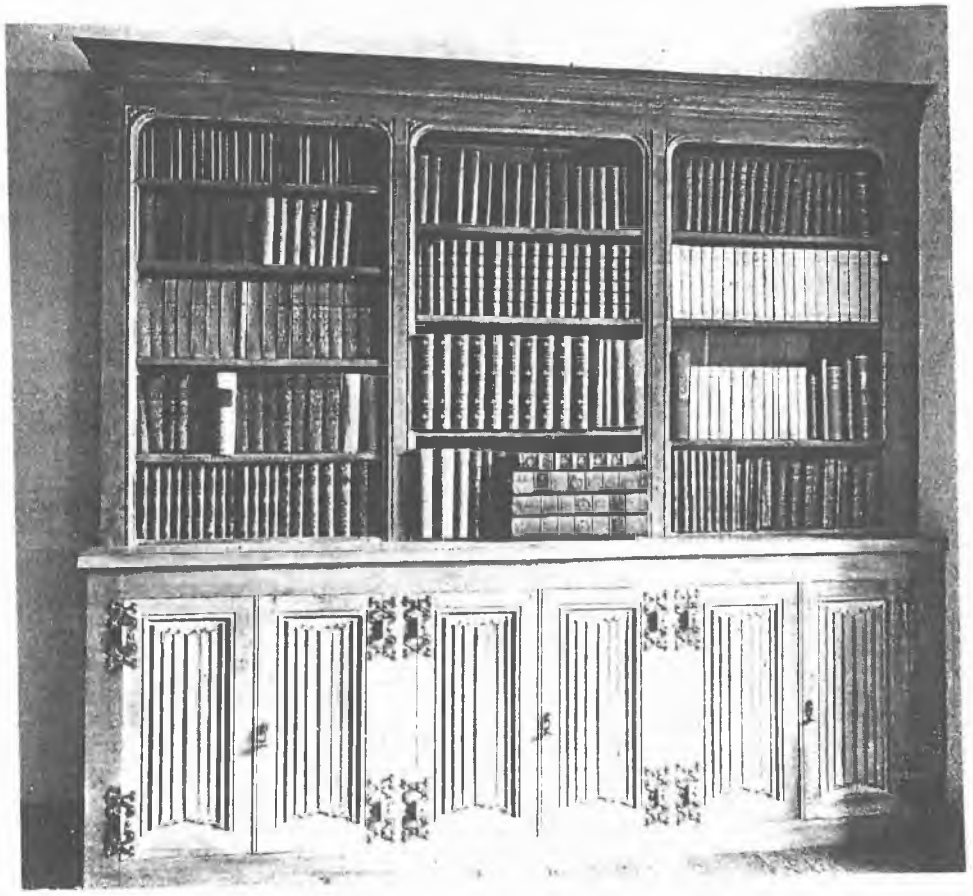


FIGURE 126
Lympne Castle. Ante-room to dining room. Weaver, House and Equipment.

FIGURE 127
Thomas Hadden. Wrought iron grill to cover radiator at Ardkinglas. Country Life 34 (27-9-1913): Architectural Supplement.

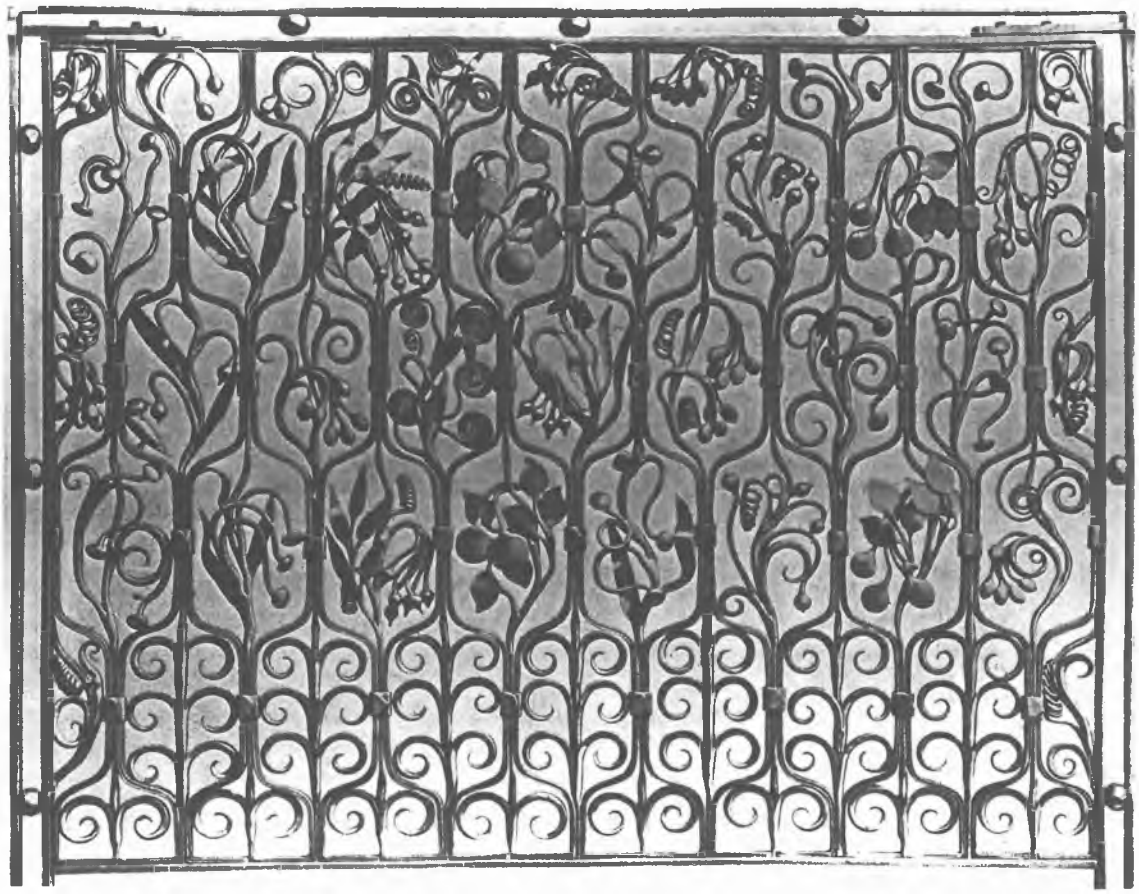


FIGURE 128
Bromsgrove Guild. Light fitting for Hallyburton. LS 1990.

FIGURE 129
Bromsgrove Guild. Light fitting for saloon at Ardkinglas. LS 1992.

FIGURE 130
Touch House. Indirect lighting in present day map room. LS 1992.

FIGURE 131
Ardkinglas. Shower fitting. Aslet, Last.

FIGURE 132
Balmanno Castle. Fitted washstand in bedroom. LS 1992.

FIGURE 133
Touch House. Fitted washstand in main bedroom.
H.185cm. w.86.5cm. d.56cm. Padouk burr. LS 1992.

FIGURE 134
Kaare Klint and Carl Petersen (left). Chair. H. 72cm. w. 56cm. d. 57cm. 1914. Denmark. Oak and woven cane.
Carl Malmsten (right). Armchair. H. 84.5cm. w. 56.5cm. d. 48.5cm. Sweden. Walnut and woven cane.
McFadden, Scandinavian Modern Design.

FIGURE 135
Probably Wheeler workshop, with carving by Robert Lorimer. Chair. H. 96cm. w. 42cm. d. 40cm. Oak. National Trust for Scotland, Kellie Castle. LS 1992.

FIGURE 136
Wheeler workshop. Chair. H. 96cm. w. 42cm. d. 40cm. Oak. National Trust for Scotland, Kellie Castle. LS 1992.

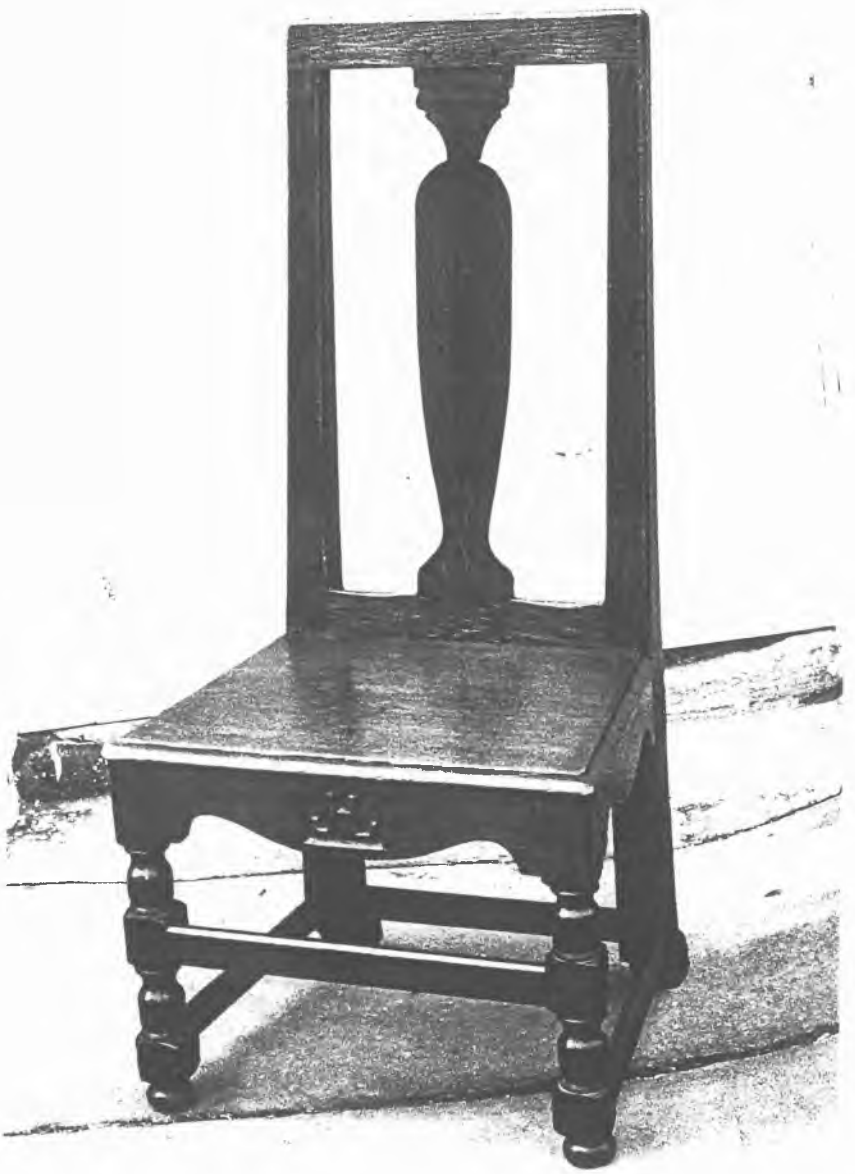


FIGURE 137
Chairs after eighteenth-century models (see cat. 68).
Lorimer Office album, SM.

FIGURE 138
Wheeler workshop. Patterns for fretted chair back splats. Dundee City Archives, East Brothers of Lochee Papers GD/MUS 112/3/1.

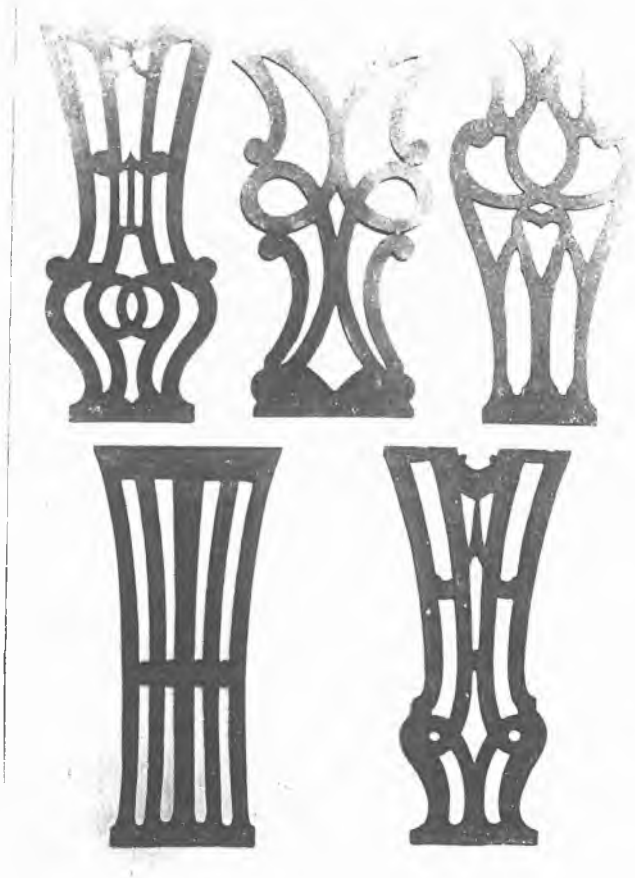


FIGURE 139
Wheeler workshop? Chair. H. 84.5cm. w. 42cm. d. 36cm. Oak. National Trust for Scotland, Kellie Castle. LS 1990.

FIGURE 140
Embroidered seat cover for chair illustrated as figure 139. LS 1990.

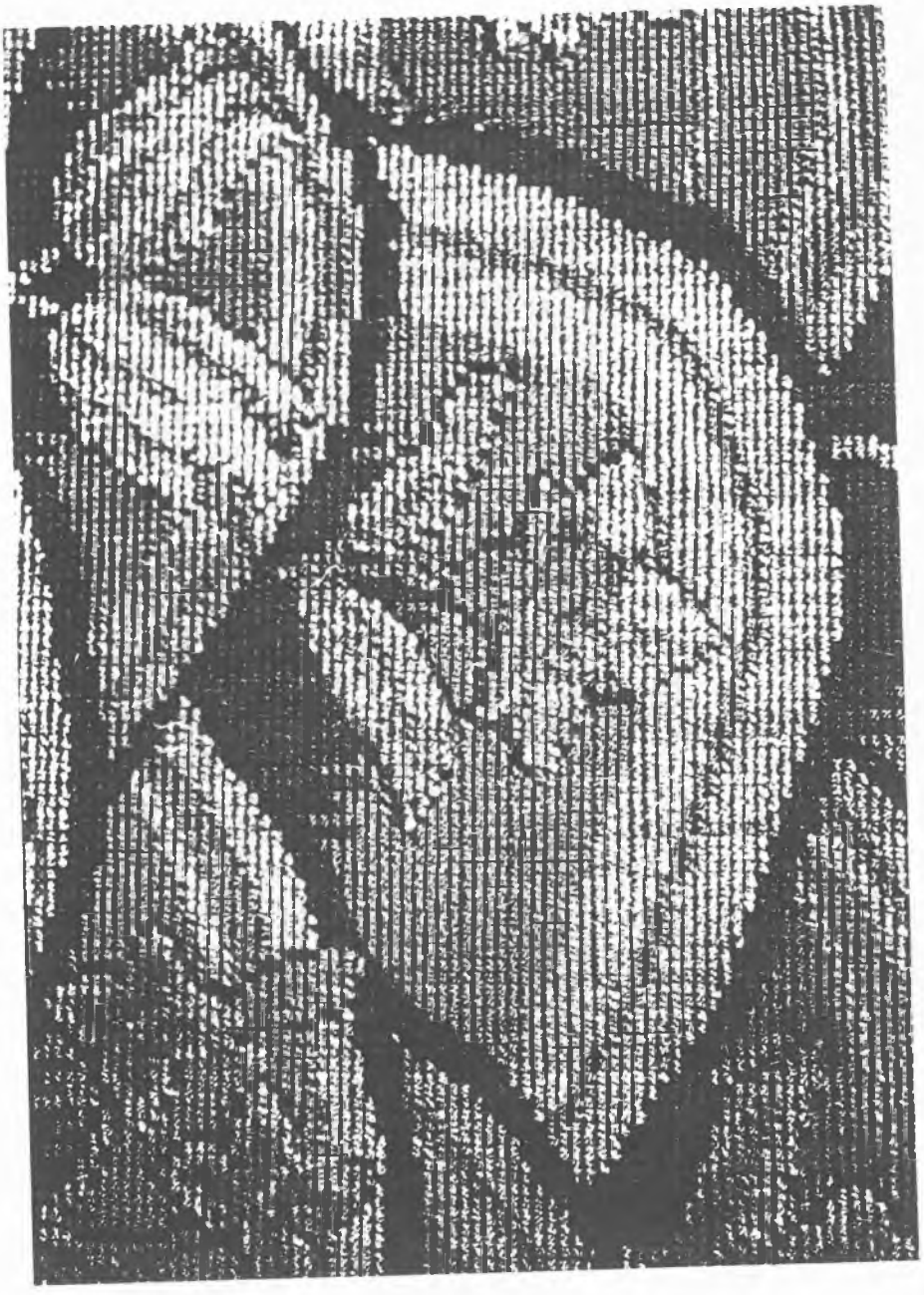


FIGURE 141
Wheeler workshop. Furniture samples. Dundee City Archives, East Brothers of Lochee Papers GD/MUS 112/3/1.

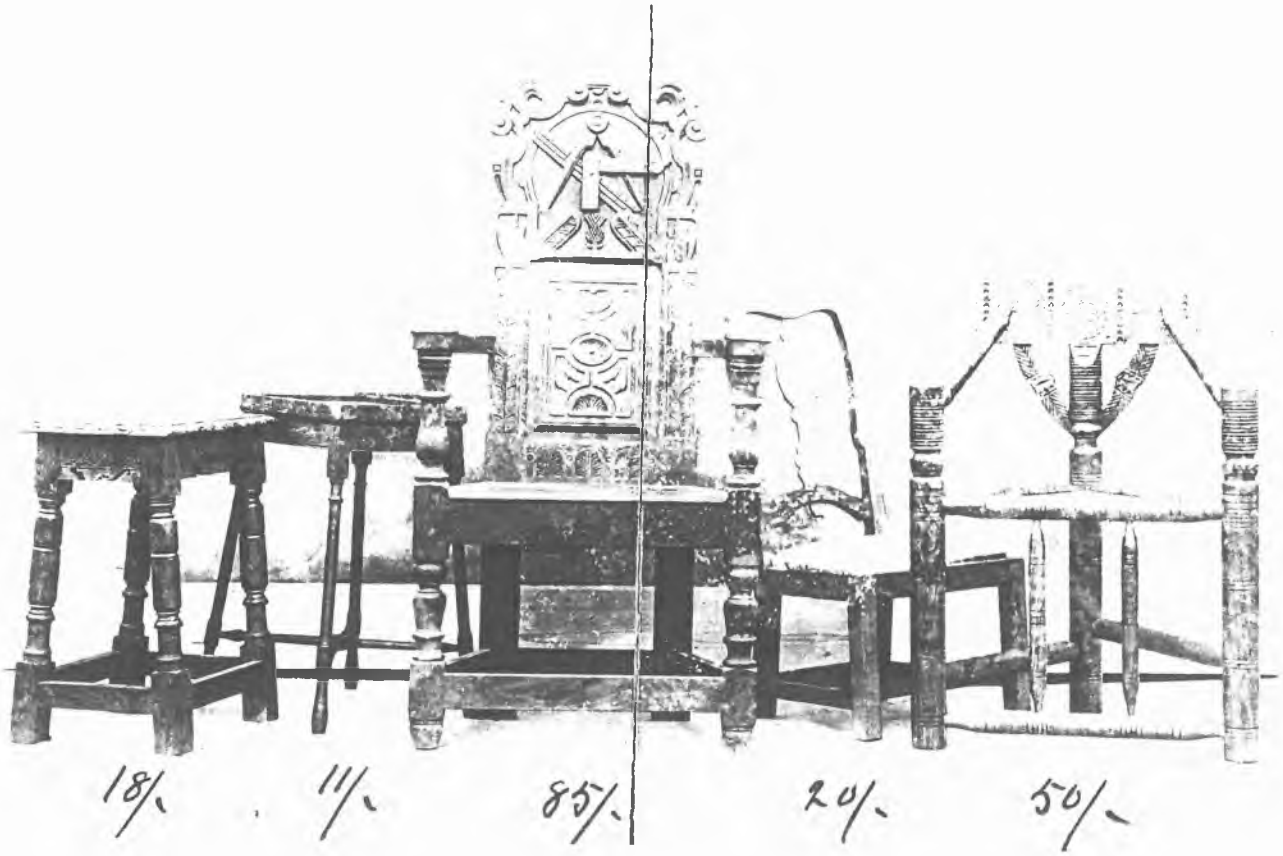


FIGURE 142
Wheeler workshop. Cockpen or "T chair". Dundee City Archives, East Brothers of Lochee Papers GD/MUS 112/3/1.

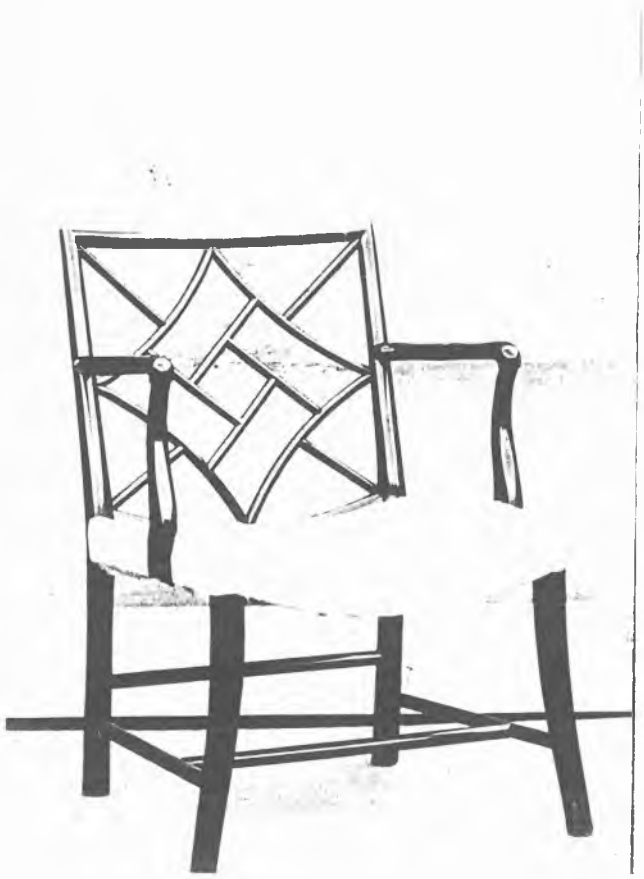


FIGURE 143
Wheeler workshop. Patterns for front legs and front seat rail of "T chair". Magnus Dunsire and Sons, Colinsburgh, Fife. PA.

FIGURE 144
Wheeler workshop (William Wheeler the elder at centre). c.1901. Hay, "Chair to a Fiddle".

FIGURE 145
Frank Deas. Kinfauns Castle, Perthshire. Staircase. Recent English Domestic Architecture 1910.

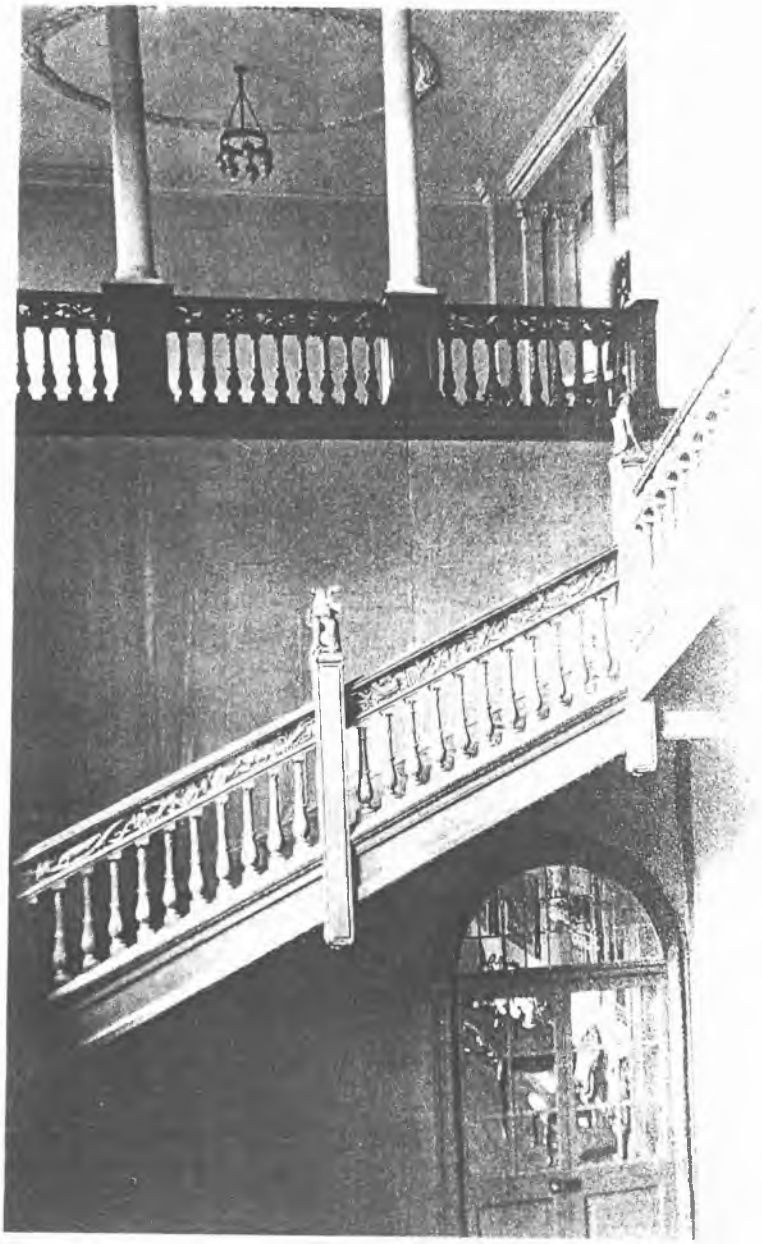


FIGURE 146
Frank Deas. Kinfauns Castle. Staircase, pierced frieze below handrail. Recent English Domestic Architecture 1910.

FIGURE 147
Frank Deas. Kinfauns Castle. Carved finials on newels of staircase. Recent English Domestic Architecture 1910.

FIGURE 148
Carved finials for newel posts. Architectural Review 27 (Jan. - June 1910).

FIGURE 149
Frank Deas. Cleeve Grange, Gloucestershire. 1910.
Recent English Domestic Architecture 1911.

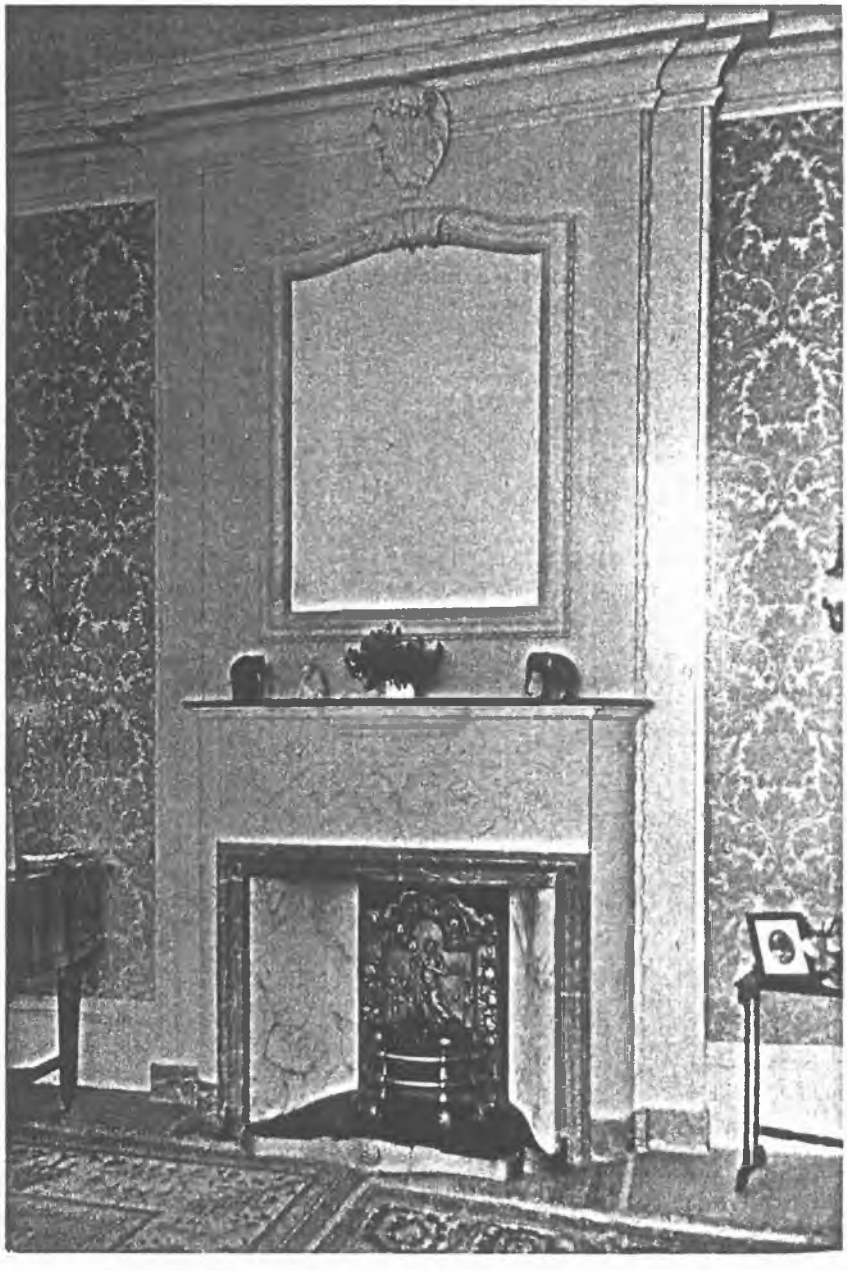


FIGURE 150
Scott Morton and Company. Drawing room mantel carvings for Cleeve Grange, remodelled by Frank Deas, 1910. Scott Morton and Company album, EUL SC E81/27.

FIGURE 151
Whytock and Reid. Plaster casts. LS 1992.

FIGURE 152
Whytock and Reid. Working drawing for dressing glass dated 27-2-1907. WRA/O D8. LS 1992.

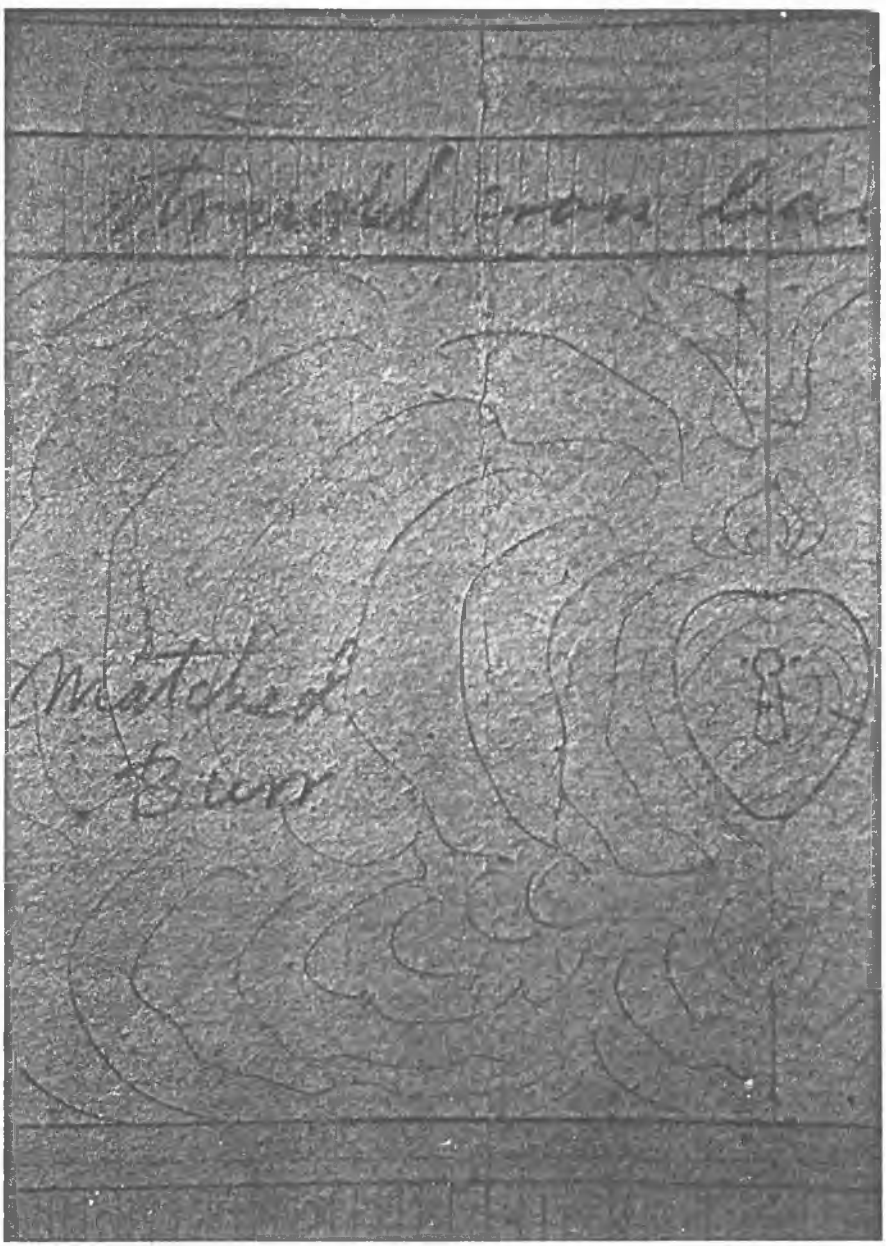


FIGURE 153
Members of the Bromsgrove Guild. c. 1909. From left to right: A. Pillon, Charles Bonnet, Garscia (seated), Leopold Weiss, Celestino Pancheri, Cyril White, Louis Weingartner, three unidentified. BGA, Hartlebury Castle, source material file.

FIGURE 154
Bromsgrove Guild. Drawing of bell push. H. 23.5cm. w. 17cm. Lorimer Office, SM.

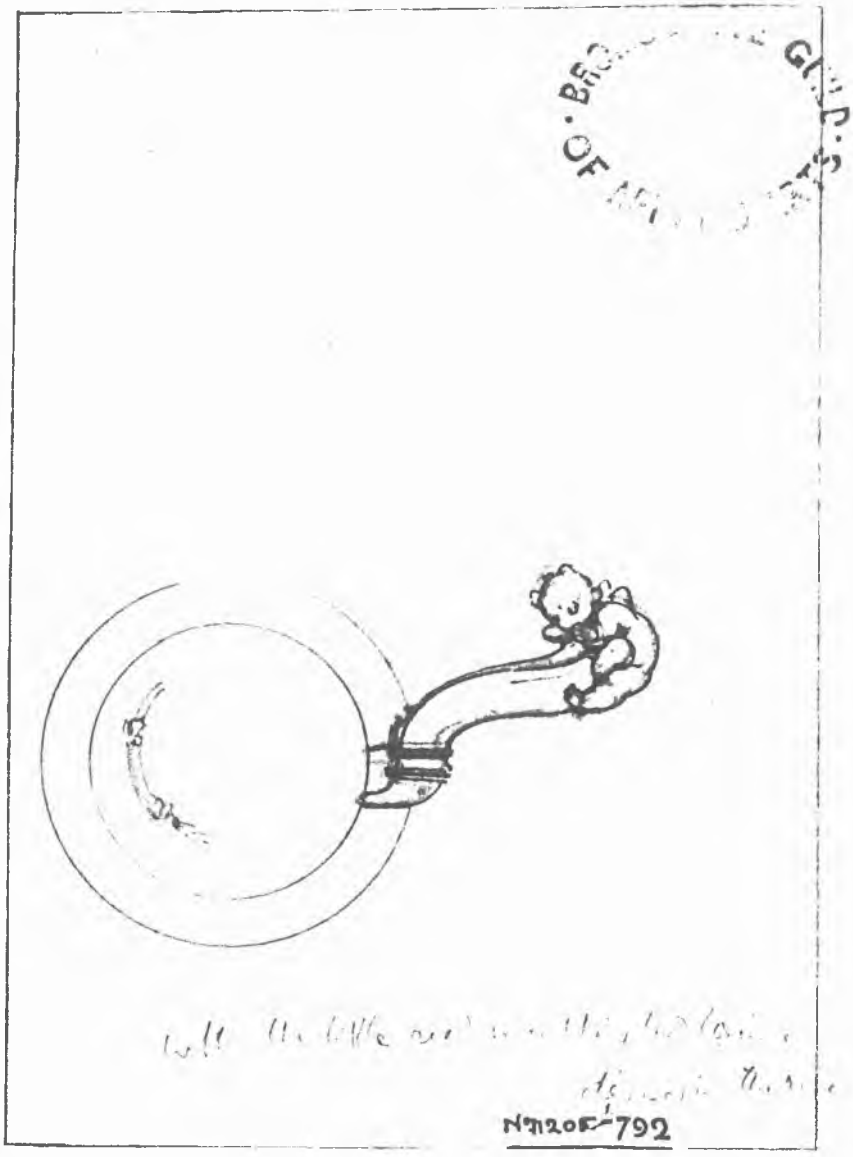


FIGURE 155
Maquette for door handle. W. 12cm. Wood. Coll. LS. LS 1992.

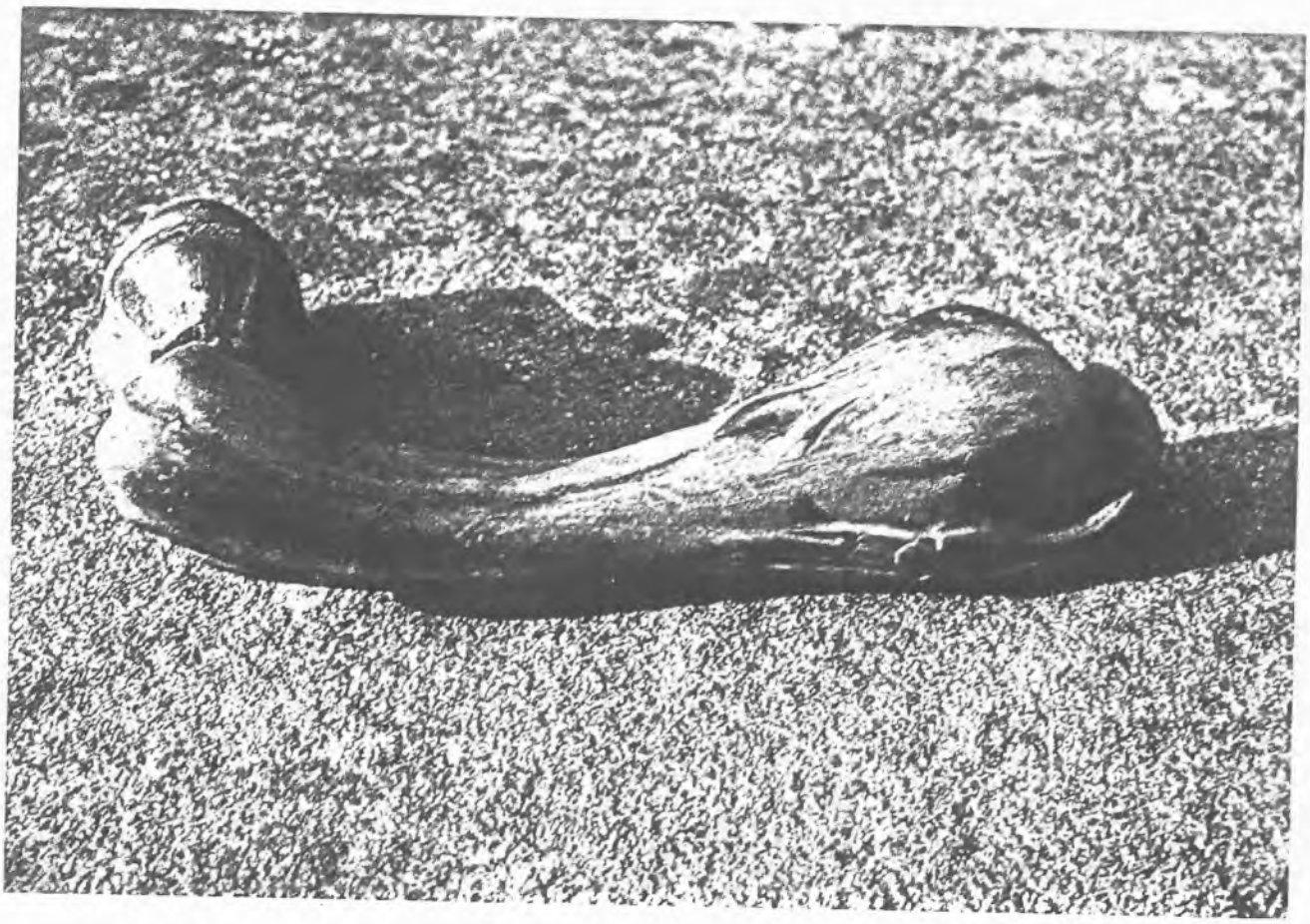


FIGURE 156
Bromsgrove Guild. Detail of drawings of door handles.
H. 52cm. w. 18cm. (whole). Lorimer Office, SM.

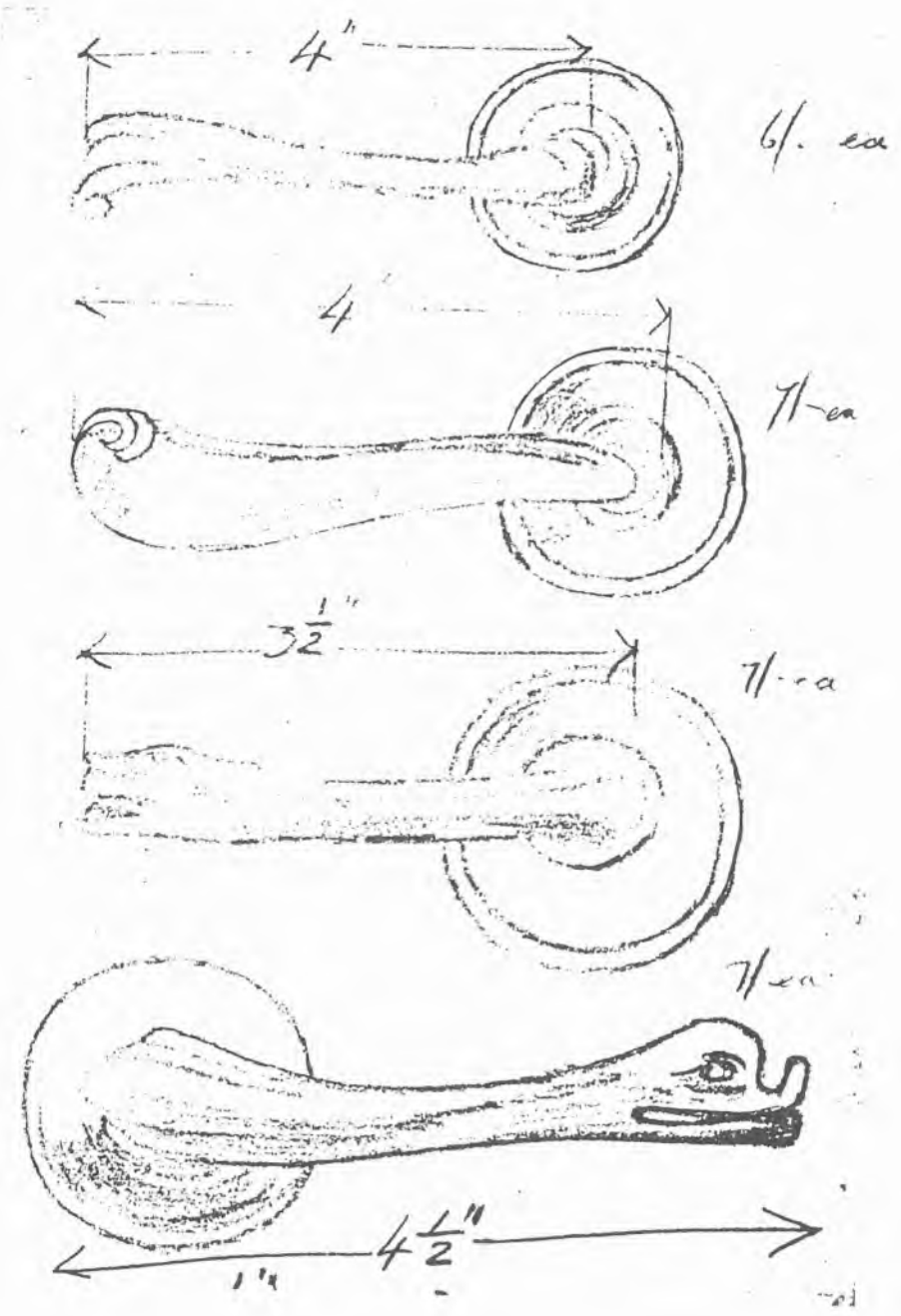


FIGURE 157
Bromsgrove Guild. Detail of drawings of door furniture. H. 51cm. w. 16.5cm. (whole). Lorimer Office, SM.

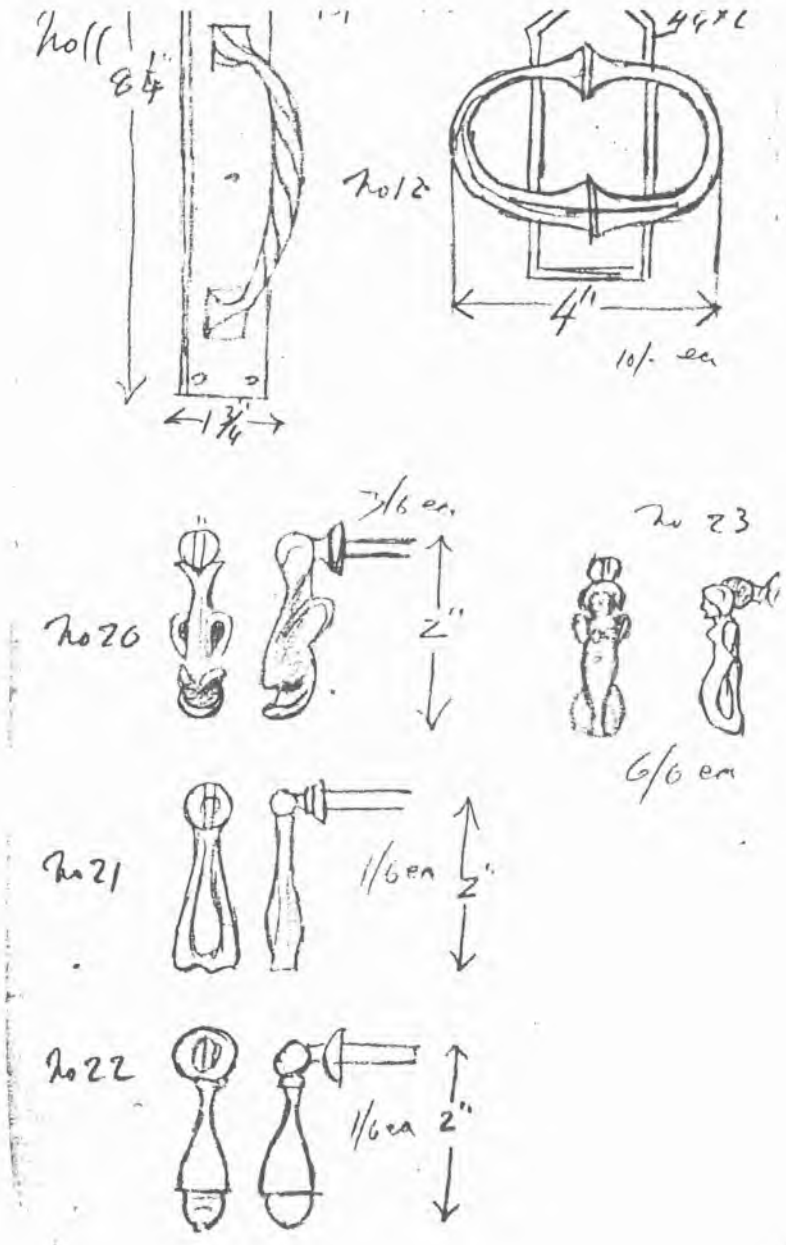


FIGURE 158
Bromsgrove Guild. Detail of drawings of door furniture. H. 51cm. w. 16.5cm. (whole). Lorimer Office, SM.

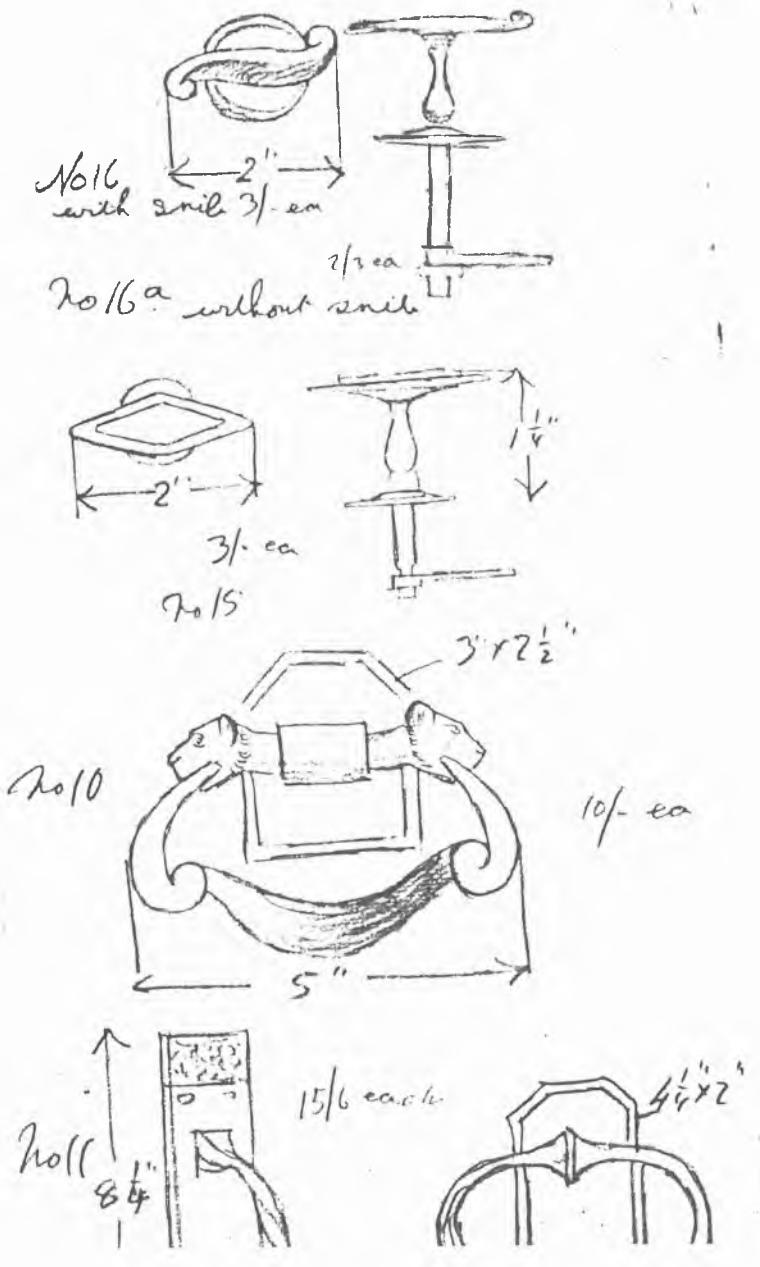


FIGURE 159
Bromsgrove Guild. Sample door handle. W. 12cm.
Brass, silver plated. LS 1992.

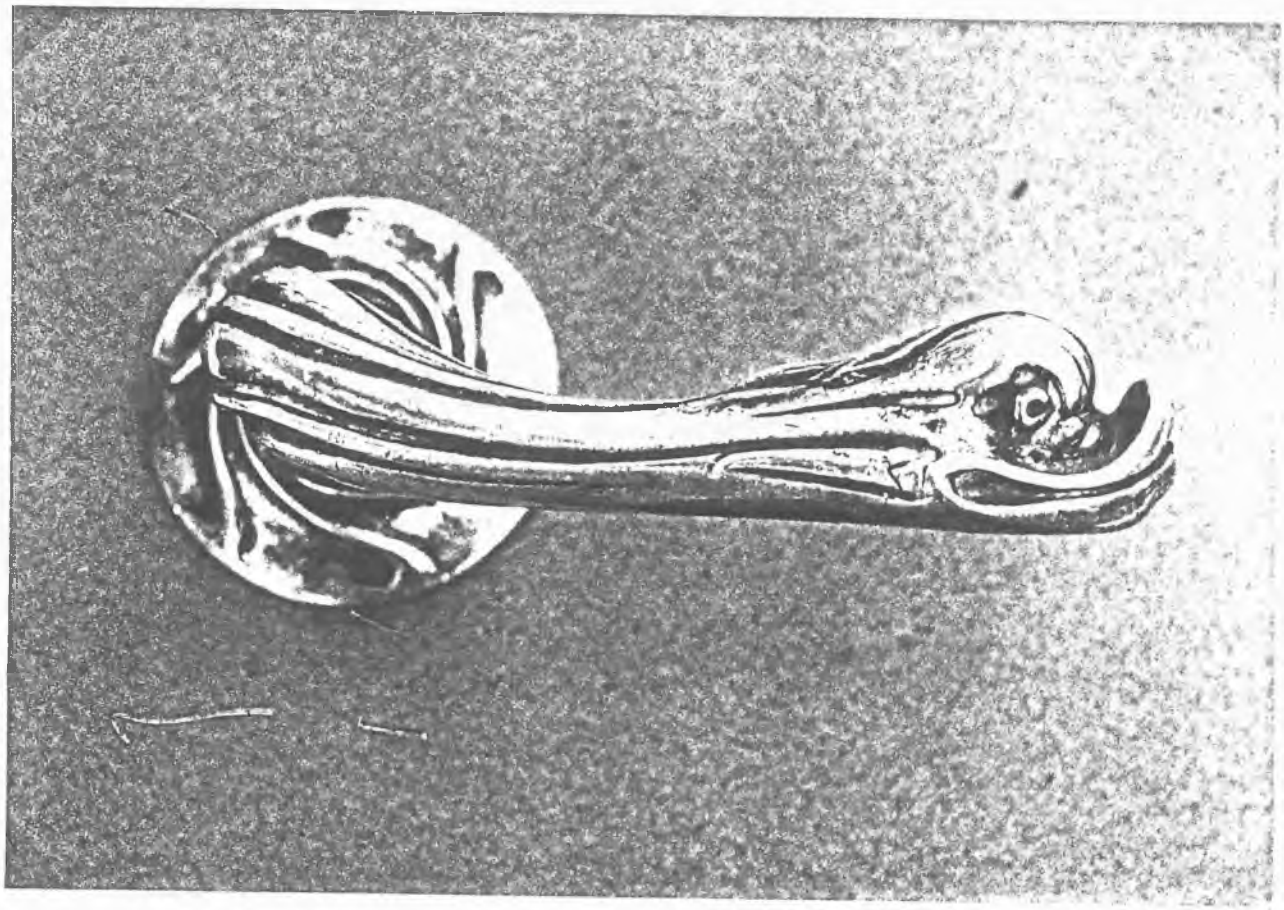


FIGURE 160
Bromsgrove Guild. Stock furniture and door fittings.
BGA, Hartlebury Castle 1966/170.

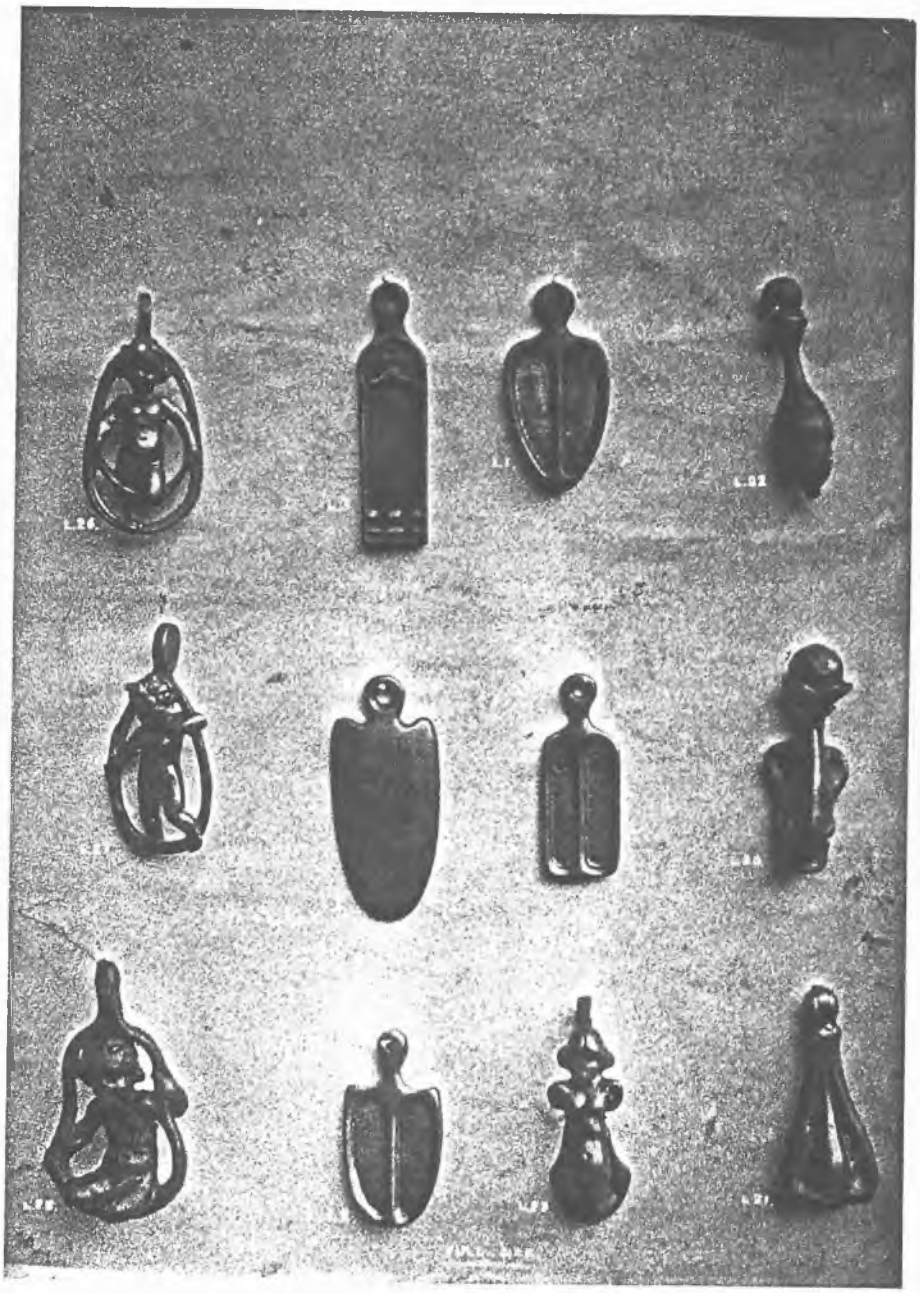


FIGURE 161
Bromsgrove Guild. Dolphin shutter pull. Briglands, Kincardineshire. L. 5cm. LS 1992.

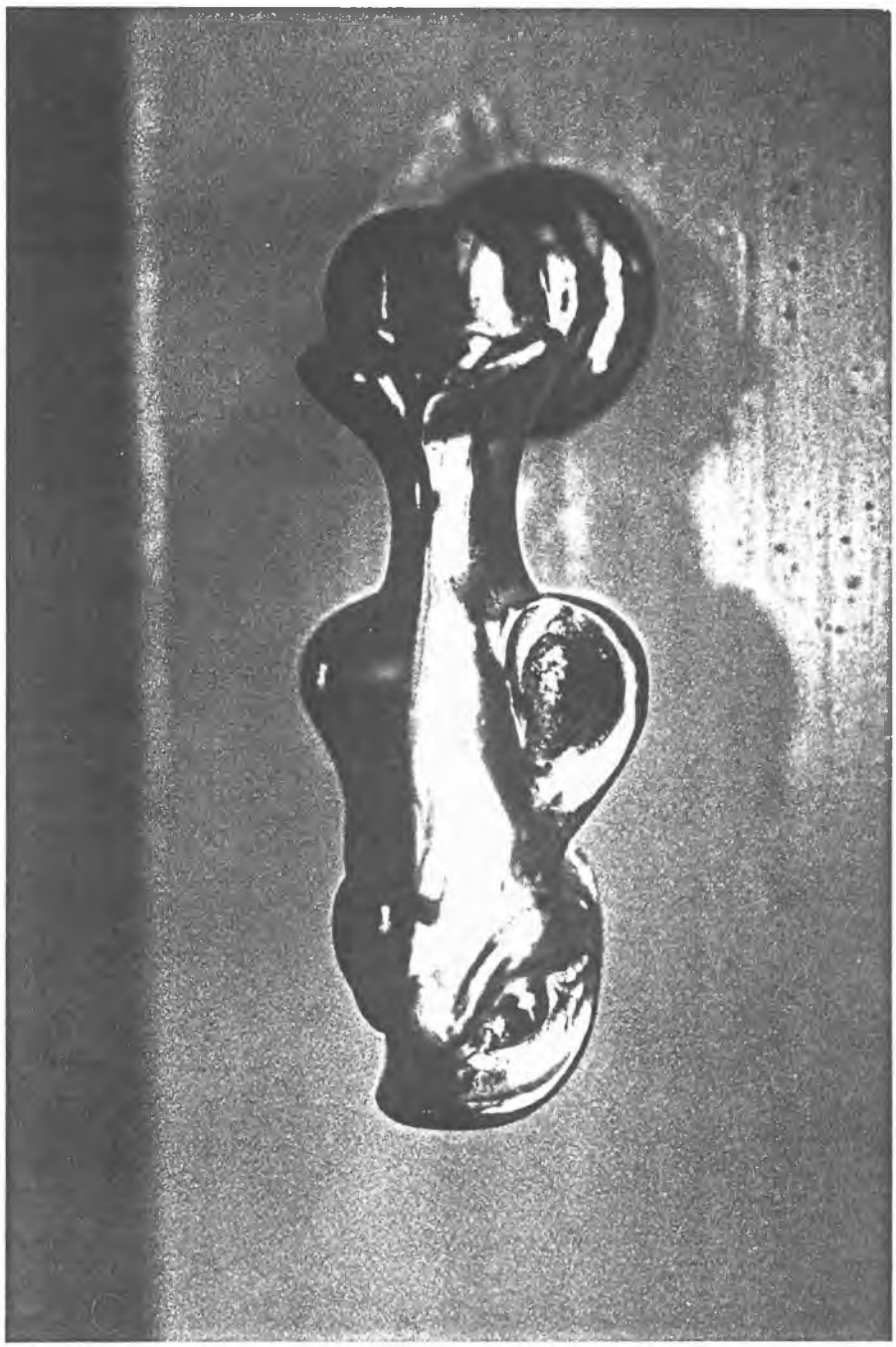


FIGURE 162
Bromsgrove Guild. Diana door handle. Ardkinglas. LS 1991.

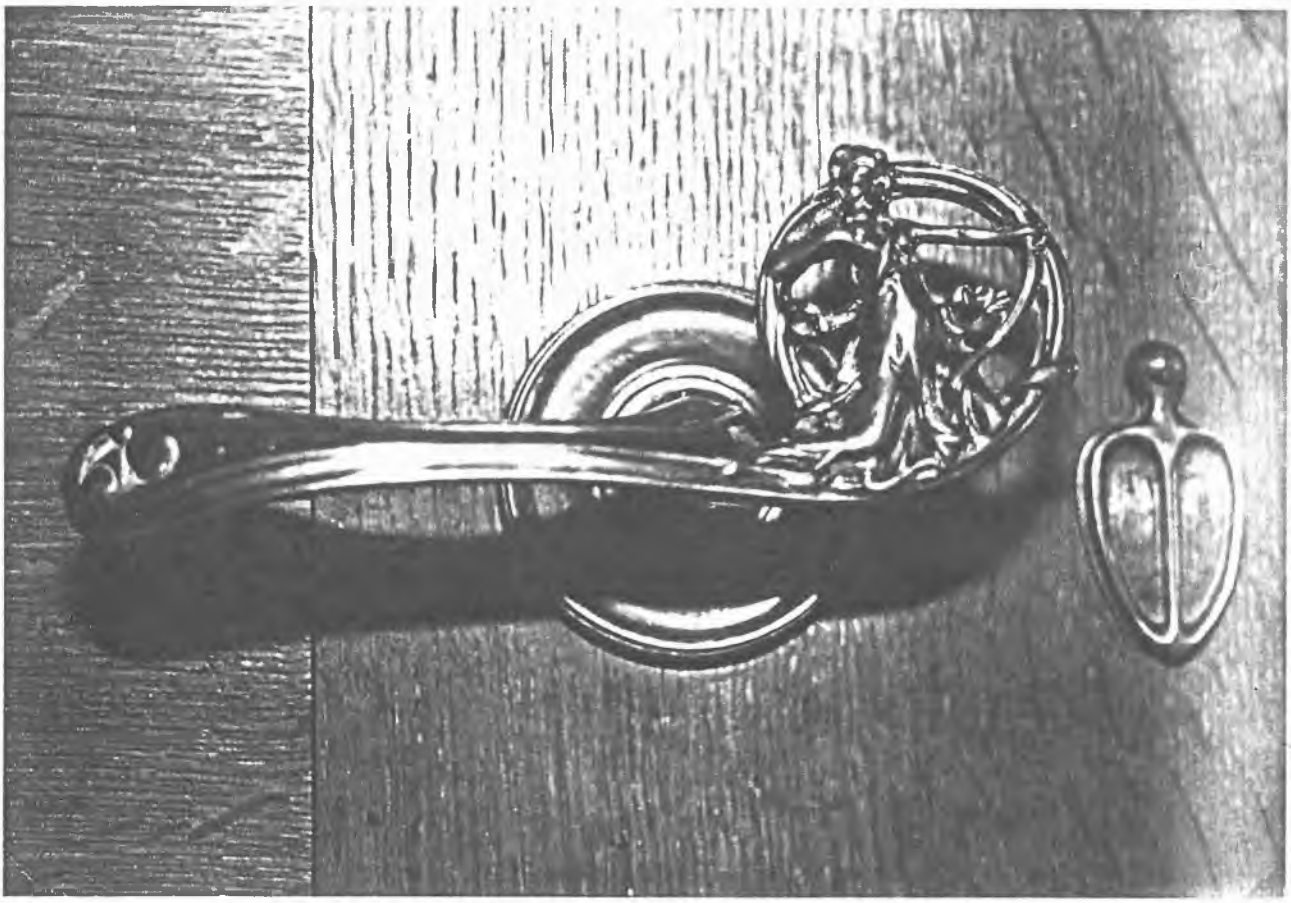


FIGURE 163
Bromsgrove Guild. Stag door handle (matching pattern of fig. 162). Hallyburton. LS 1990.

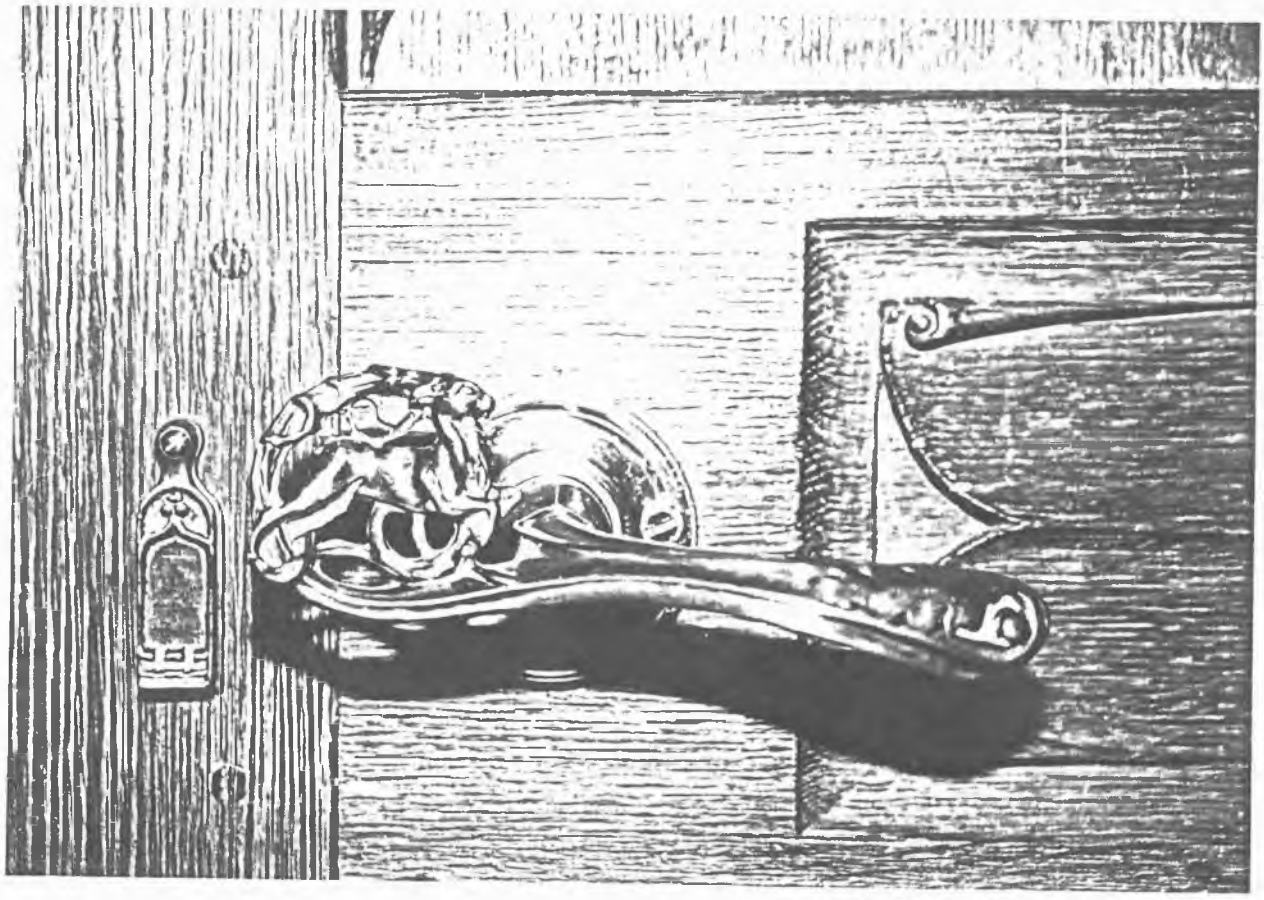


FIGURE 164
Bromsgrove Guild. Stock door handles. Diana and quarry handles middle, left and right. BGA, Hartlebury Castle 1966/170.

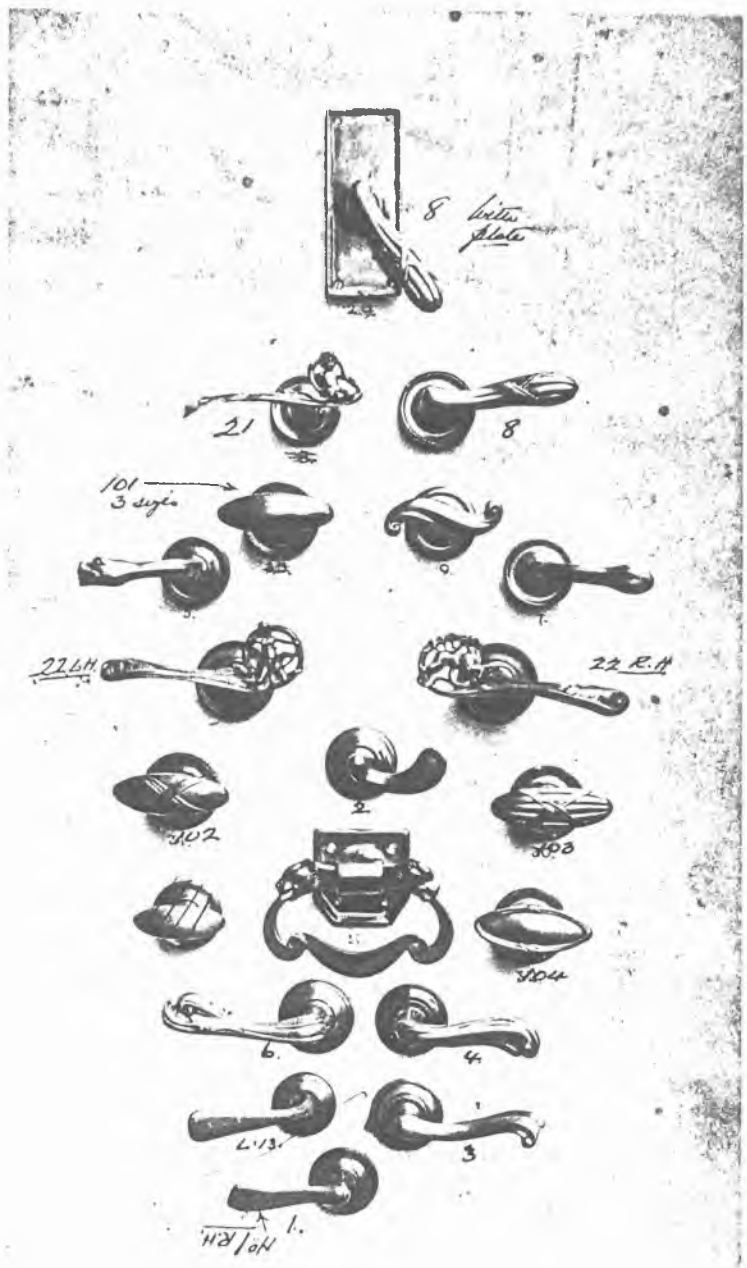


FIGURE 165
Bromsgrove Guild. Sample door handle. W. 13.5cm. Cast bronze. Coll. Martin Forrest, Forrest McKay. LS 1992.

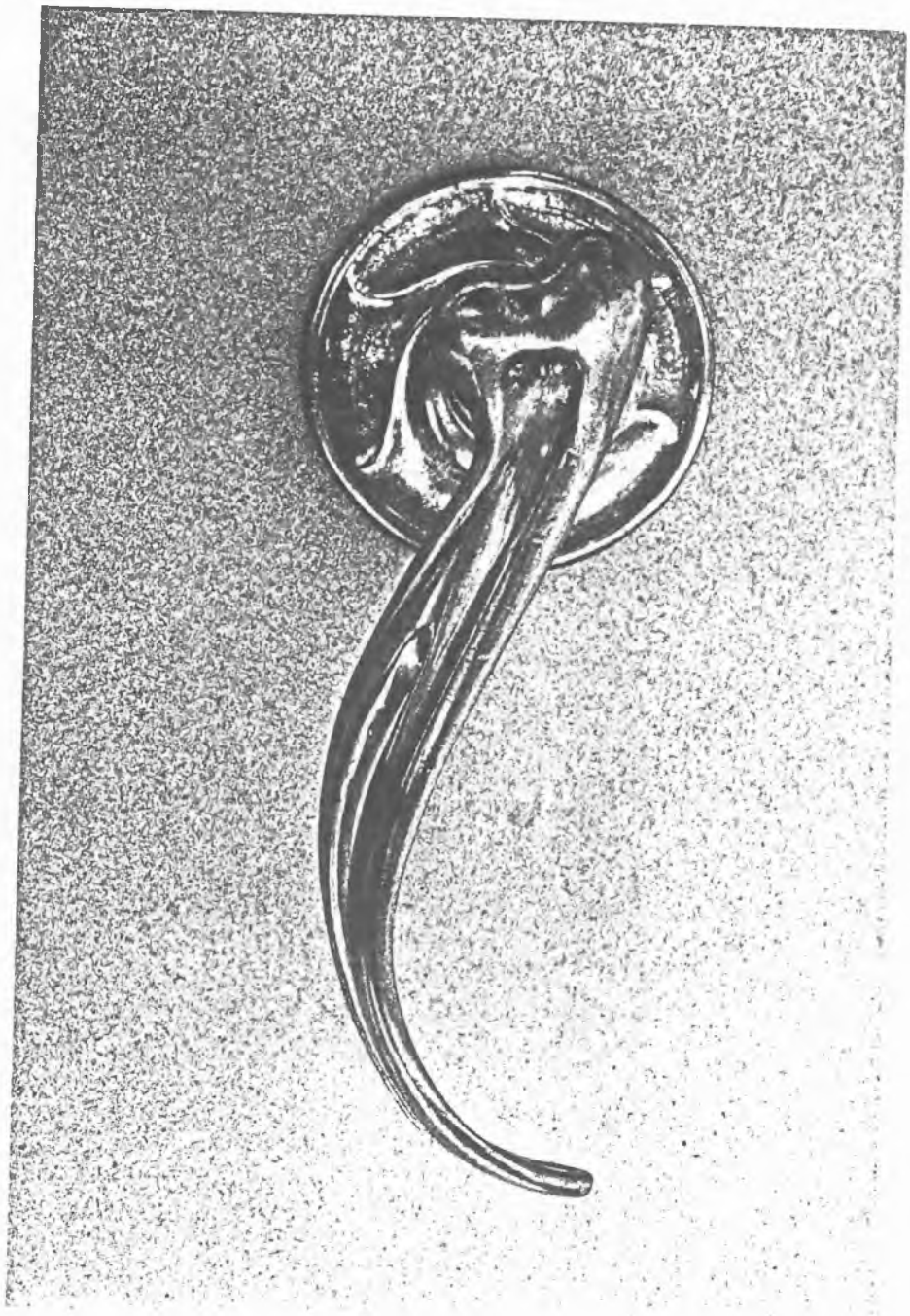


FIGURE 166
Sketch. Pencil on paper. Coll. William Lorimer. LS 1990.

ROBERT S. LORIMER
INTERIORS AND FURNITURE DESIGN

VOLUME 3

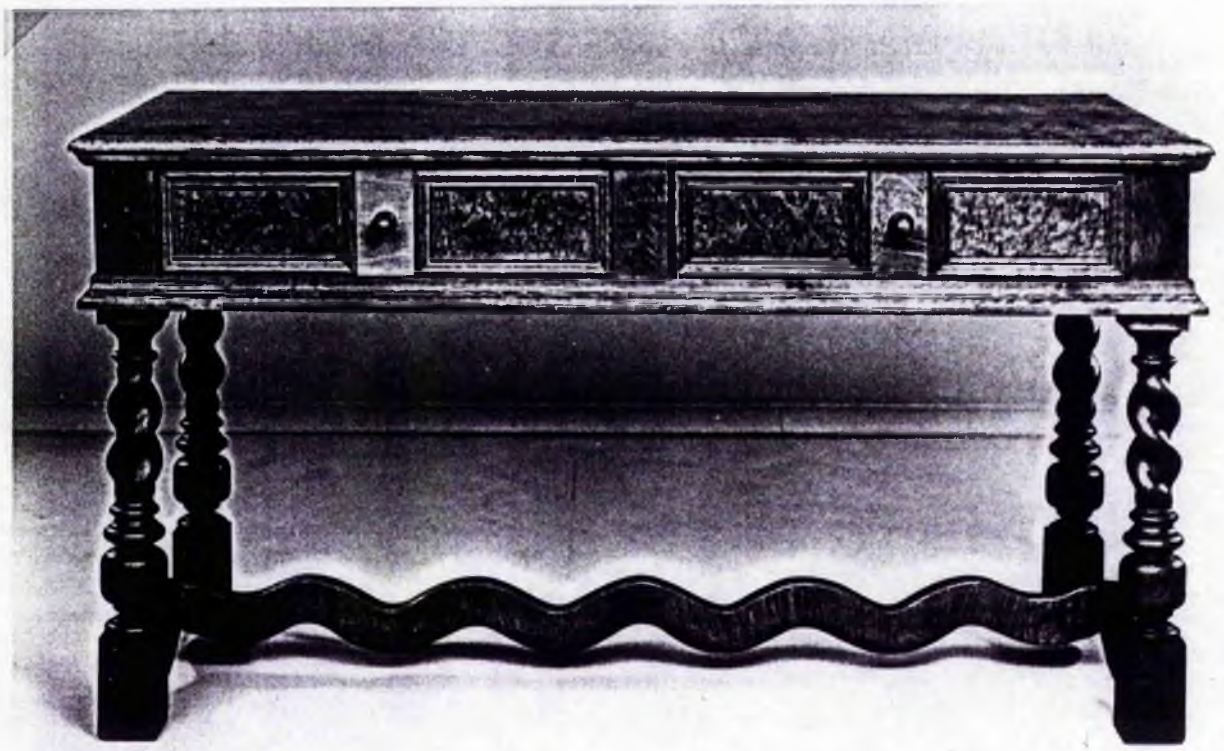
CATALOGUE OF FURNITURE DESIGNS

Th B 412

CATALOGUE 1

dressing table
h. 71cm. w. 128cm. d. 59cm.
oak with burr insets
ill. At Home 21; Macbeth Shen 26.
Trustees of the National Museums of Scotland SVL 10

The four spiral-turned legs terminate in bobbin-turned supports, set on block feet. The waved stretchers are of H construction. The frieze is faced by two drawers, each with two moulded burr panels, and characteristic finger pull (see cat. 104a). A drawing for a "Scotch oak" basin stand for Kellie Castle, dated 18-2-1913, closely relates to this dressing table (WRA/B B1).



CATALOGUE 2

sideboard
h. 148.5cm. w. 231cm. d. 56cm.
oak
ill. At Home 14.
Trustees of the National Museums of Scotland SVL 18

The four spiral-turned front legs on pear feet are united to square-section rear legs by stretchers. The three drawers in the base are faced with moulded burr panels, with drawer pulls. Similar panels face the sides of the base. The felt-lined drawers have Whytock and Reid stamps. The removeable rear stage has two pierced panels depicting monkeys and pigs. These alternate with moulded panels of strongly-figured oak.

CATALOGUE 3

chest of drawers
h. 130cm. w. 114cm d. 56.5cm.
pale oak with burr insets
ill. At Home 20.
National Museums of Scotland SVL 12
photographed at Gibliston, Fife, pre. 1982 sale of contents. NMS Gibliston album.

This chest contains seven graduated drawers faced with moulded burr panels, and drawer pulls. The top is cross-banded, and has moulded burr panels. The sides are also enriched with moulded panelling. The chest is in two parts, and rests on front bun feet and rear stump feet. The piece is signed inside by its maker: "Made by G. Fettes 1913 1st June, 4th year of his apprentice" (cat. 3a).

CATALOGUE 4

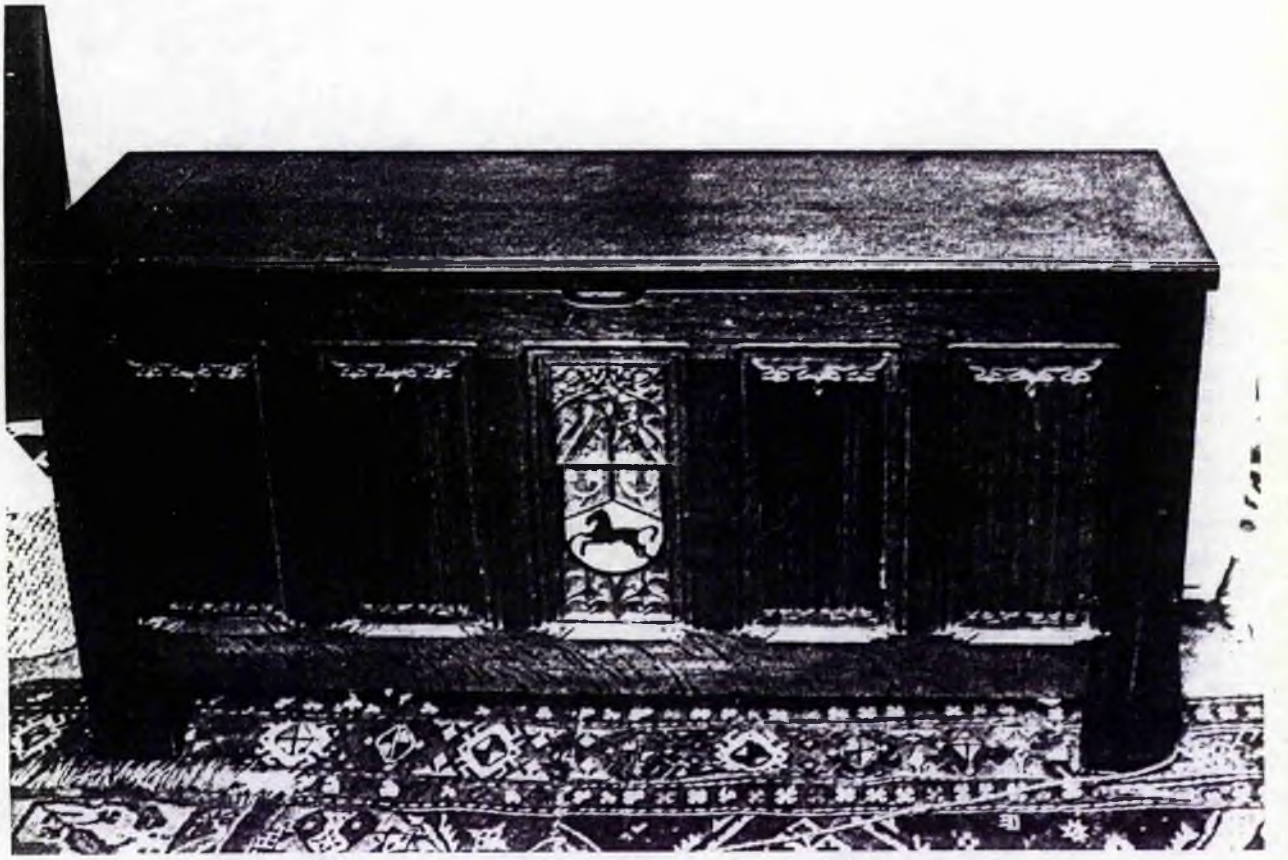
bureau
photographed at Gibliston, NMS Gibliston album.

The bureau is stylistically similar to catalogue 3, with graduated drawers faced with moulded burr panels. Again, the sides are enriched with moulded panels, and the bureau rests on bun feet. It would appear the desk top is supported on lopers when opened.

CATALOGUE 5

chest
h. 65.5cm. w. 131cm. d. 45cm.
dark oak
National Trust for Scotland, Kellie Castle
LS 1990

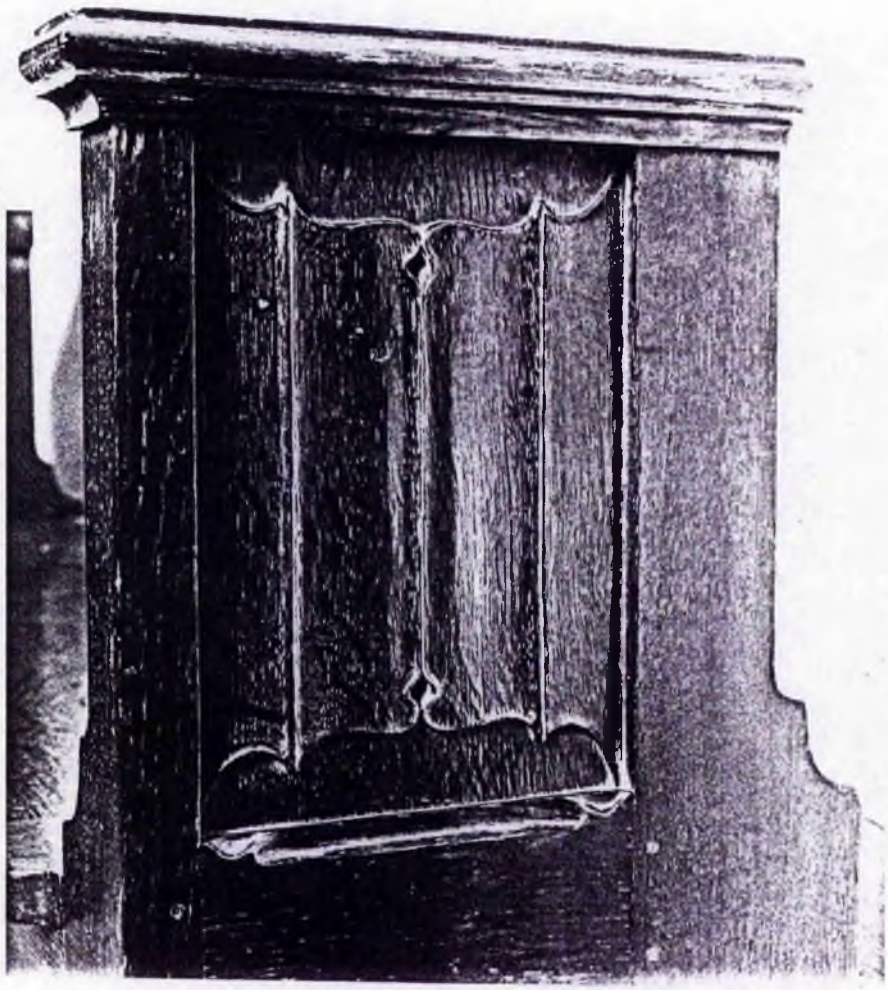
This framed chest has a flat lift-up lid, and is lined with cedar. Four linenfold panels flank a central panel carved with a crest (In this photograph the crest is painted, but it has subsequently been stripped, as Lorimer originally intended). The chest may be compared to one recorded by Lorimer at Munster Museum, September 1913 (fig. 16).



CATALOGUE 6

settle
h. 86.5cm. w. 152.5cm. d. 39.5cm.
oak
National Trust for Scotland, Kellie Castle
PA

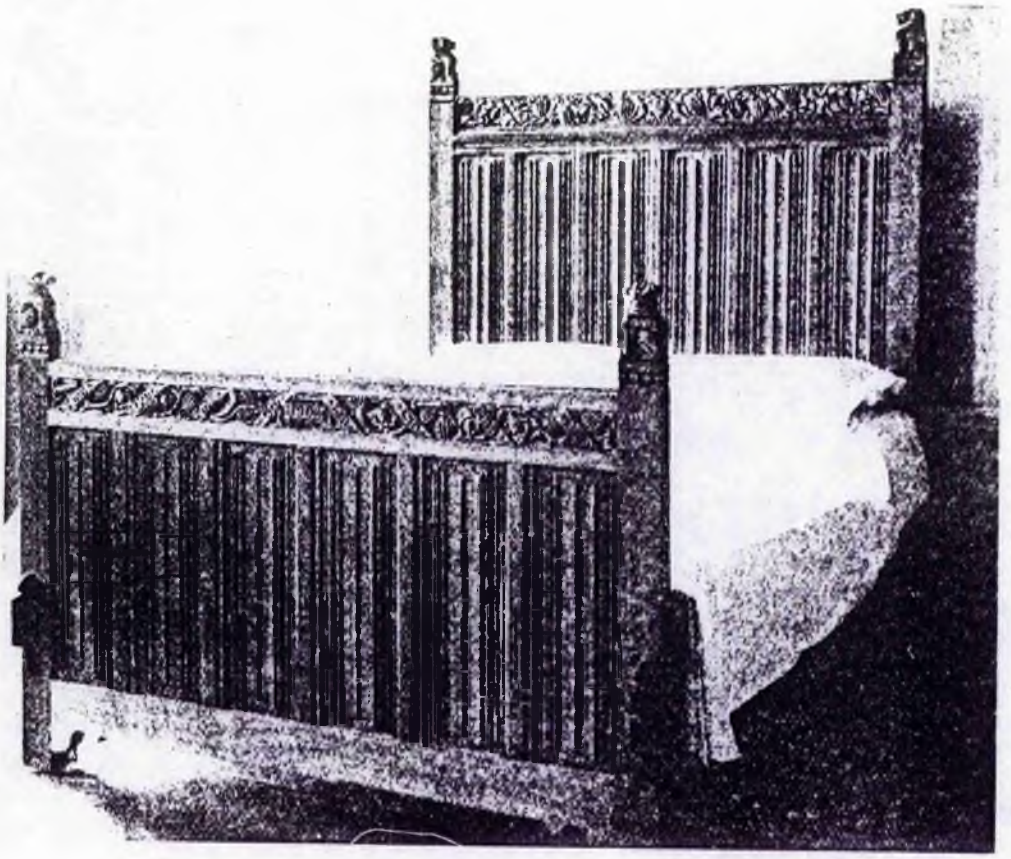
Like the chest in catalogue 5, the archaic type of this framed settle with lift-up seat may have inspired its linenfold ornament. As with much of Lorimer's furniture in this style, below the linenfold panels are scooped-out sections, a suggestion of depth being conveyed by the defined ripples carved at the upturn of the curves (see cat. 6a).



CATALOGUE 7

bedstead
oak
ill. Studio Yearbook of Decorative Art (1907) 90.

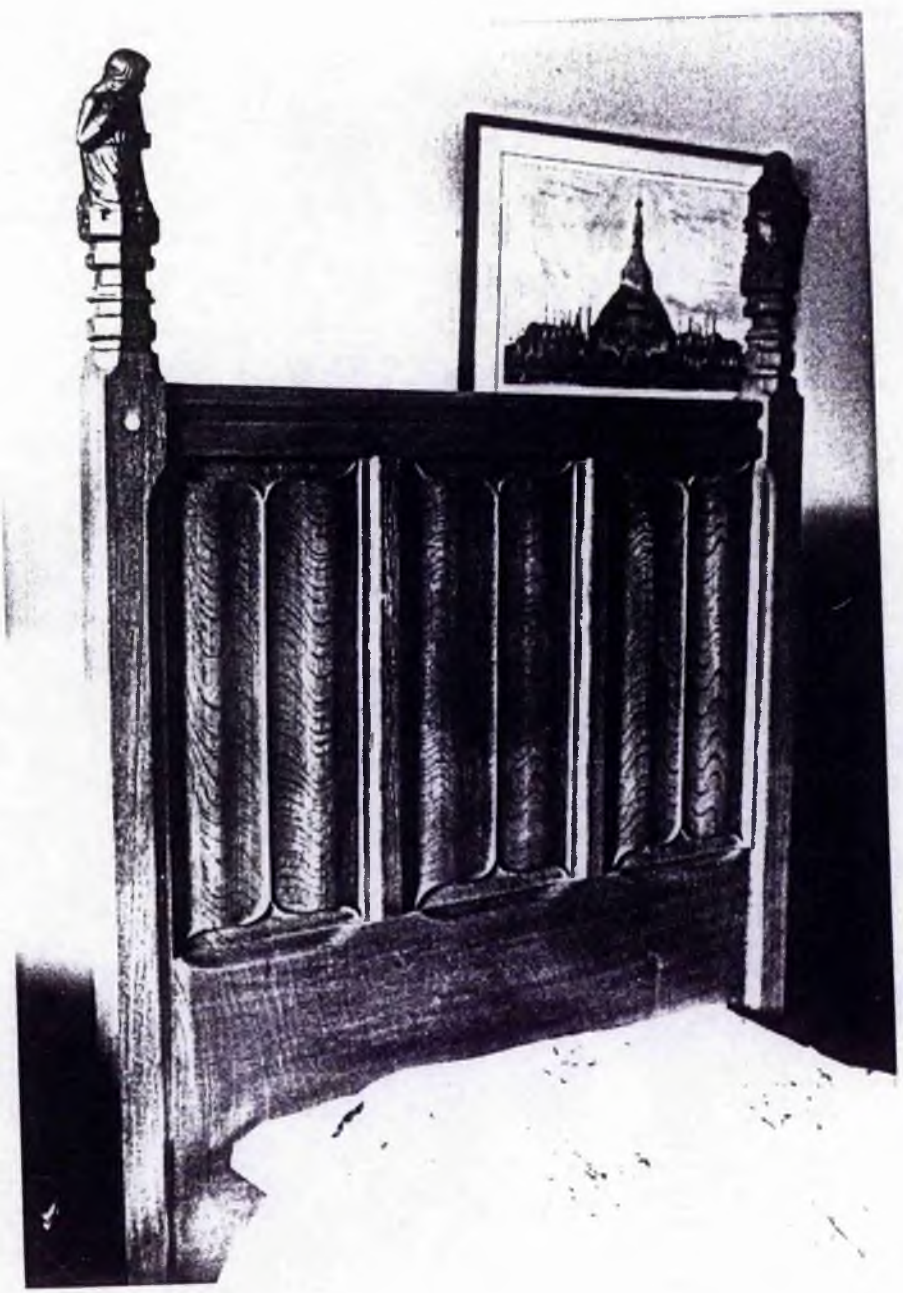
The Studio indicates this bedstead was carved by W. and A. Clow. Above the linenfold panelling are elaborately carved vine friezes. Square-section newel posts are surmounted by heraldic beasts, a device found on the staircase at 8 Great Western Terrace, Glasgow (see fig. 17).



CATALOGUE 8

bedstead
h. 178cm. w. 91cm.
oak
ill. At Home 24.
National Museums of Scotland SVL 13
photographed at Gibliston, NMS Gibliston album.

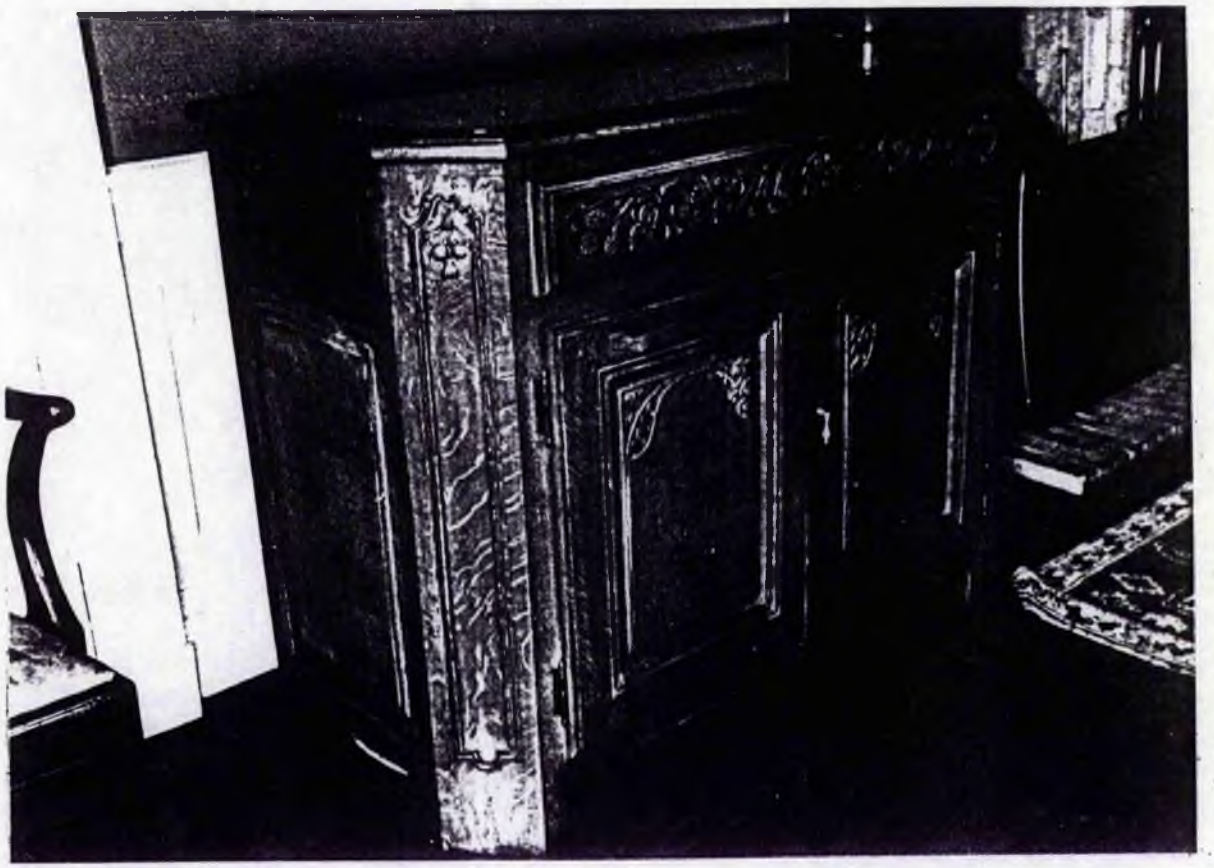
The three linenfold panels have scooped sections beneath, in the manner of catalogues 5 and 6.



CATALOGUE 9 (a and b)

pair of display cabinets
h. 91.5cm. w. 110cm. d. 50.5cm.
oak
National Museums of Scotland SVL 5
photographed at Gibliston, NMS Gibliston album.

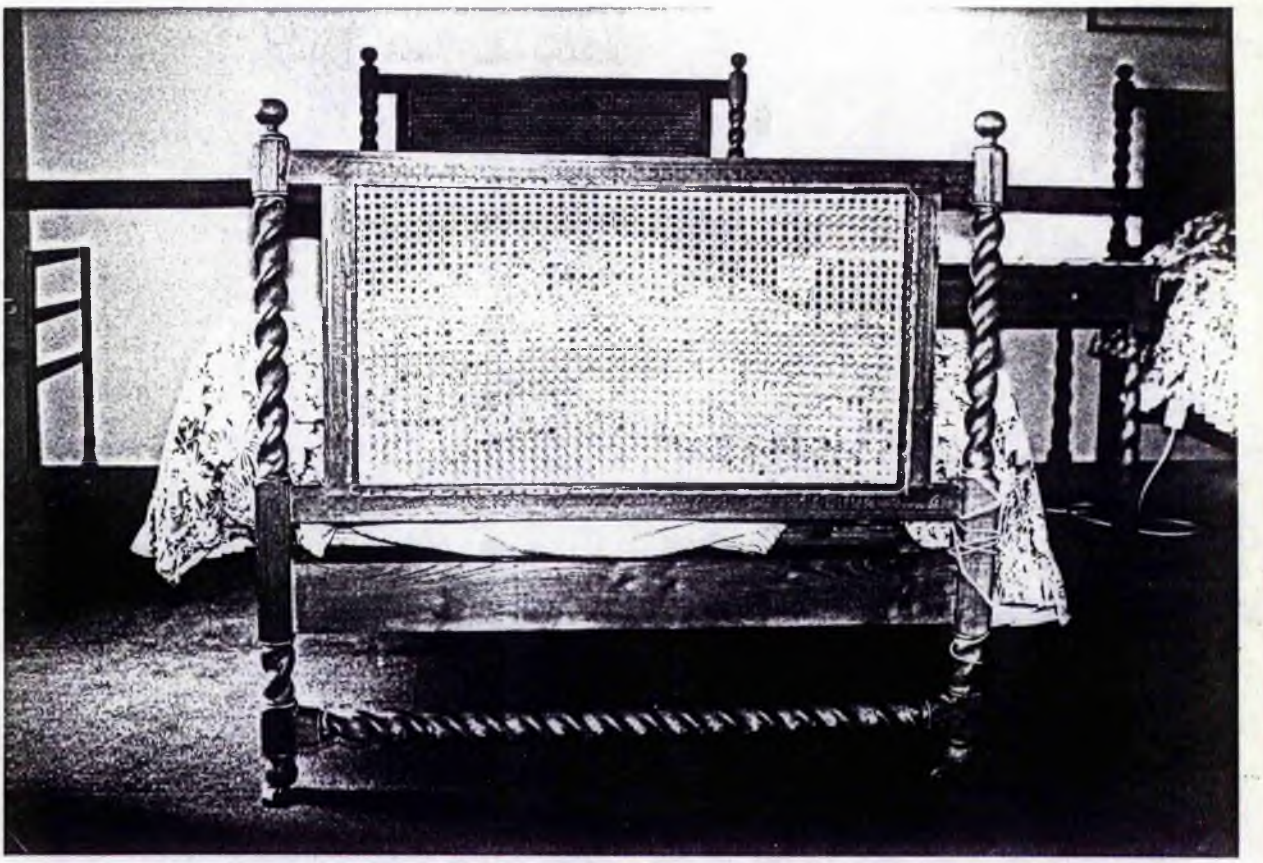
The two display cases are distinguished by different frieze ornament and carving on the canted edges. The glass-topped cases are situated above two-door cupboards, with shaped shelves.



CATALOGUE 10

bed
w. 110cm. l. 205cm.
wood and caning
private coll.
LS 1990

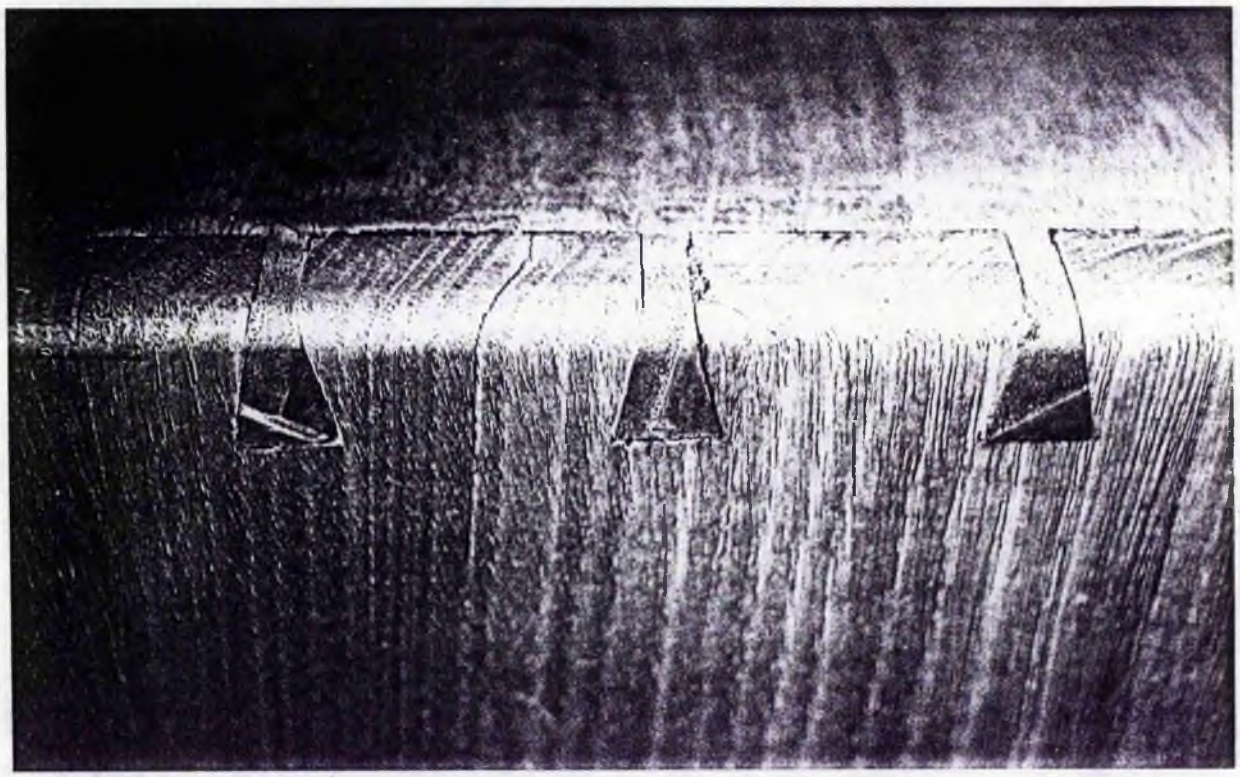
The bedposts, legs and stretchers are spiral-turned. The feet are on castors. This item is part of a suite which includes beds, chairs, stools and basin stands (see fig. 20).



CATALOGUE 11

basin stand
h. 73cm w. 92cm. d. 52cm.
chestnut?
private coll.
LS 1992

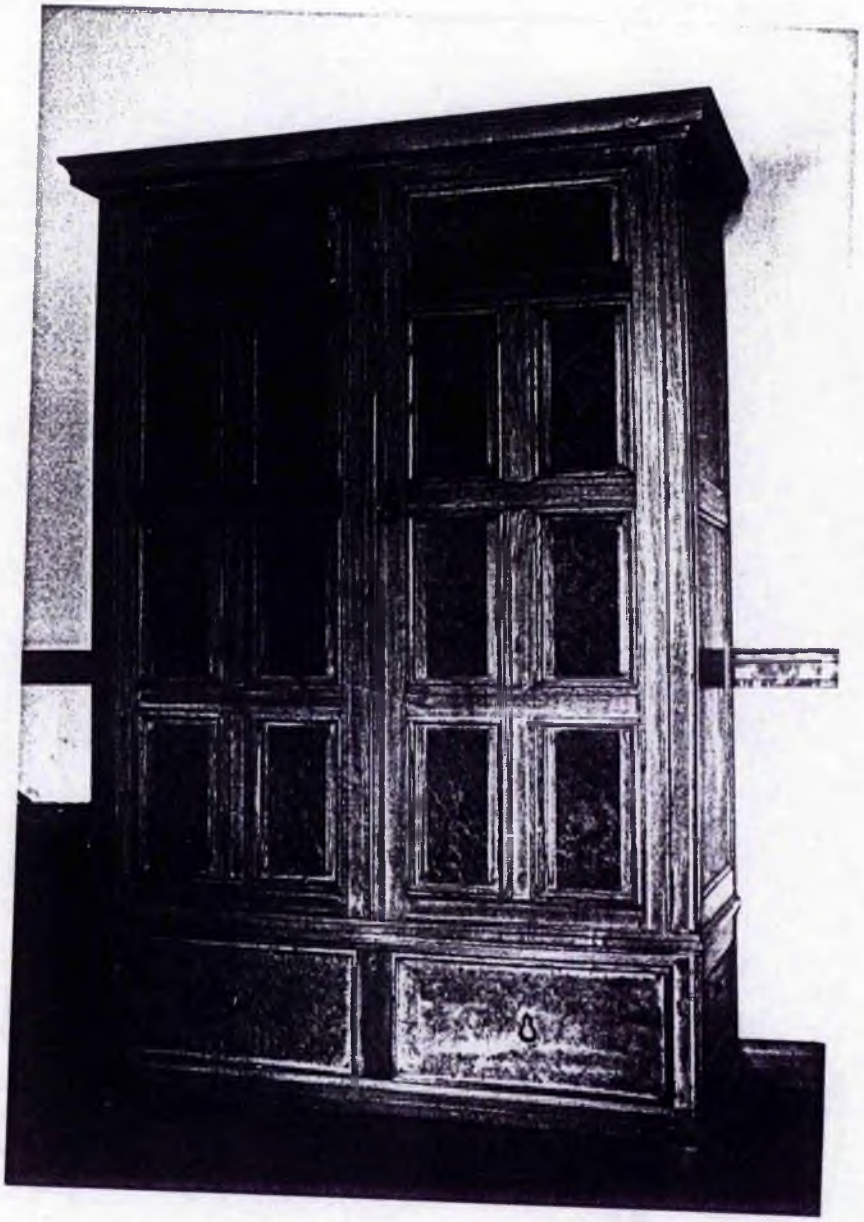
The basin stand has a two-door cupboard with an acorn drop handle, below a single long drawer. The drawer front and cupboard doors are faced with burr panels. The dovetails at the top edges are exposed (cat 11a).



CATALOGUE 12

wardrobe
h. 200cm. w. 125cm. d. 55cm.
private coll.
LS 1990

This two-door bedroom wardrobe is decorated with moulded burr panels on the doors and the single deep drawer.



CATALOGUE 13

chair
h. 95.5cm. w. 50cm. d. 43.5cm.
elm
National Trust for Scotland, Kellie Castle
PA 1990

This design emulates provincial interpretations of Chippendale-type chairs. The square-section legs (rear legs raked) are united by stretchers in provincial fashion. The chair has a hoop back with wheatsheaf splat, and drop-in seat with embroidered cover. The chair was possibly made in the Wheeler workshop, whose provincial interpretations of eighteenth-century designs were popular in the late nineteenth and early twentieth centuries. According to Alexander Mair, a former employee of the workshop, clients frequently provided their own embroidered seat covers.

CATALOGUE 14

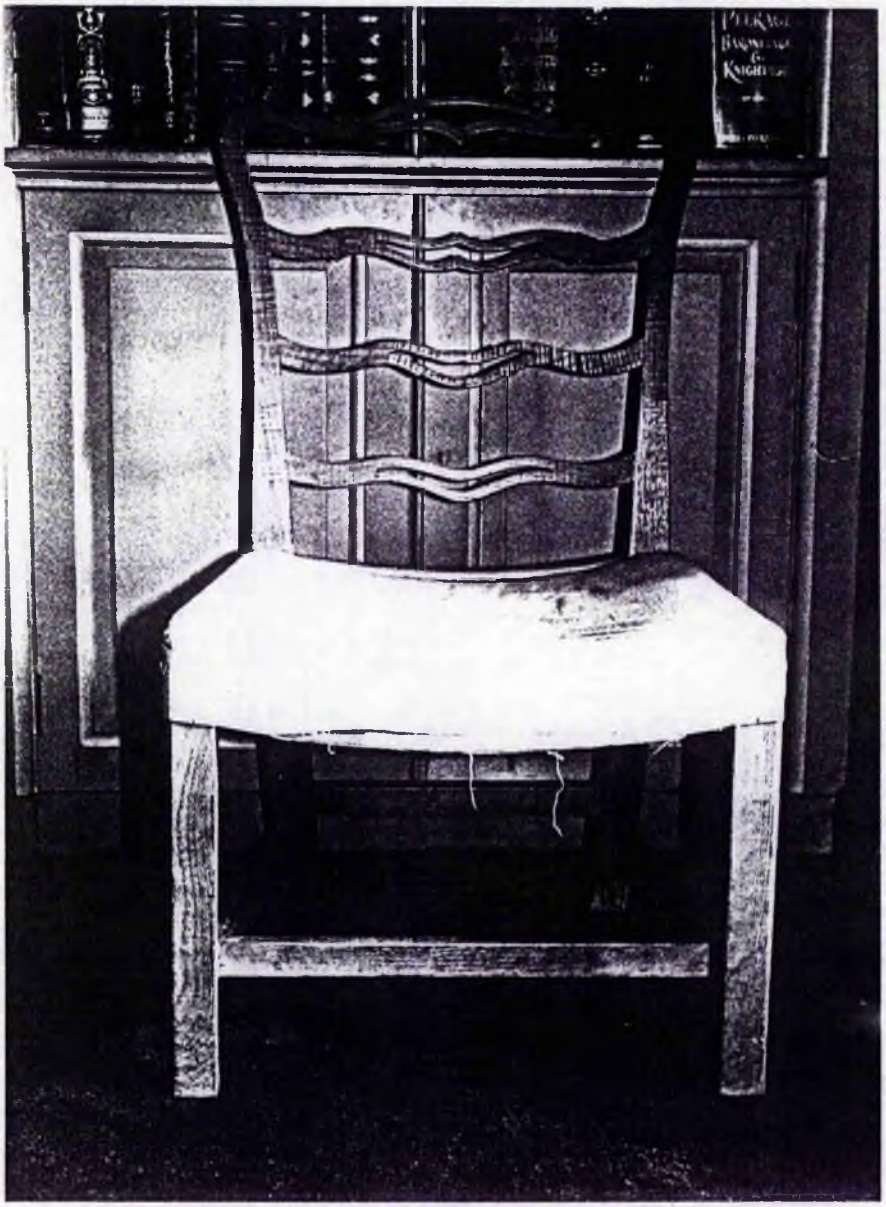
chair
h. 96cm. w. 55cm. d. 49cm.
elm
private coll.
PA 1990

Of similar design to catalogue 13, this chair has been refined by the fluting of the front legs, the curve of the front seat rail, and the carved enrichment bridging this rail and the front legs. The drop-in seat is covered in leather. Provided for Balmanno Castle in Perthshire, this chair was executed by Whytock and Reid, probably between 1917 and 1923.

CATALOGUE 15

chair
h. 91cm. w. 53cm. d. 47cm.
chestnut
private coll.
LS 1992

This pierced ladderback chair with fabric seat-cover was executed by Whytock and Reid for Monzie Castle. A hand-written note in blue pencil by Lorimer on the seat rail, reads, "Monzie Governess' Room". A working drawing dated 4-4-1911 indicates the pattern was ordered for bedrooms and the day nursery at Monzie (WRA/O S30).



CATALOGUE 16

chest of drawers
h. 119cm. w. 115cm. d. 57cm.
oak and inlaid woods
National Trust for Scotland, Kellie Castle
PA

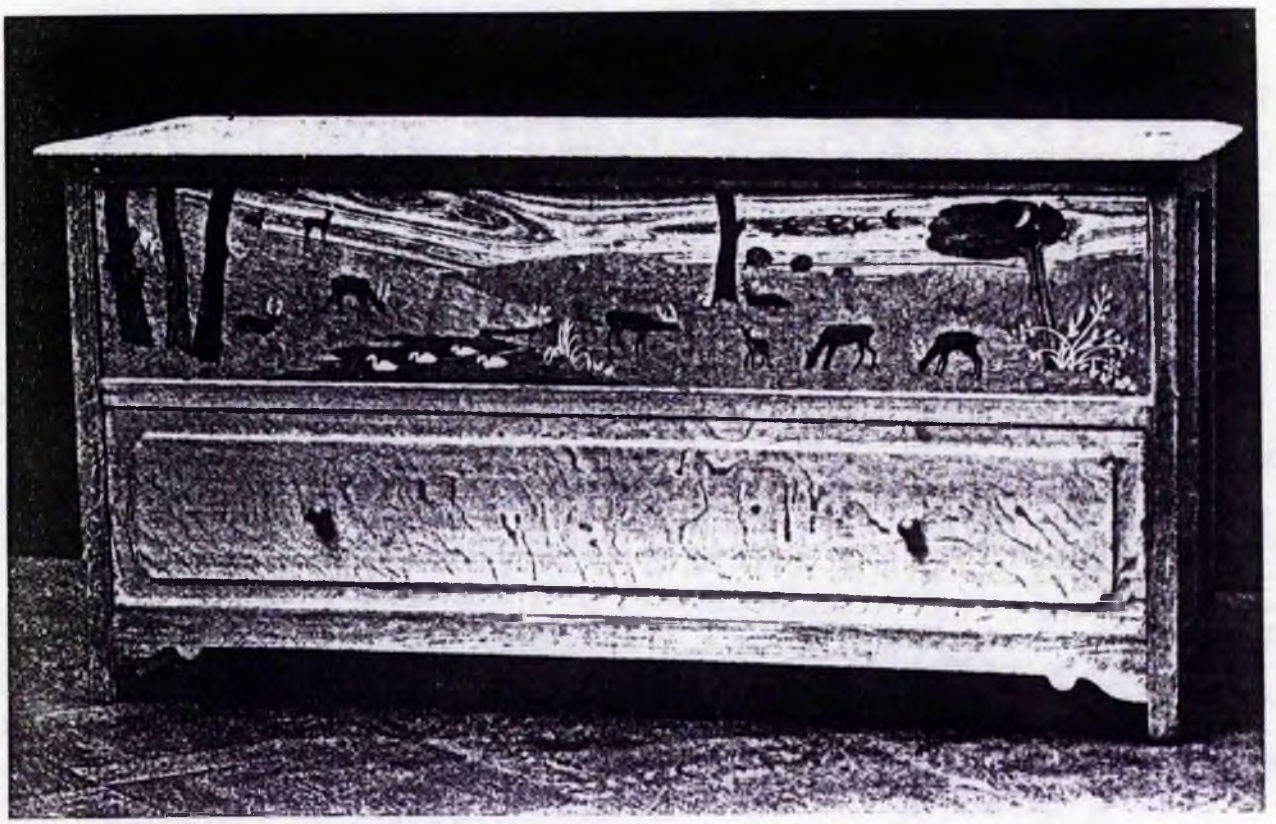
The chest has five graduated drawers with wooden drawer knobs, the top drawer front having a marquetry frieze depicting deer and trees. The sides have shaped panels, and the top has quartered veneering, with a marquetry design of birds and a tree. The chest rests on bracket feet, and the apron is shaped.

CATALOGUE 17

chest
oak, with inlaid woods
ill. Studio 9 (Oct. 1896 - Jan. 1897): 197; Savage, Lorimer and the Edinburgh Craft Designers figs. 109-10; Macbeth, "Wheelers," 70.

A marquetry landscape panel is situated above a single lower drawer, with wooden drawer pulls. This chest was one of several entries by Lorimer to the 1896 Arts and Crafts Exhibition (cat. no. 328). The piece was executed by William Wheeler, but the marquetry panel was made by Whytock and Reid.

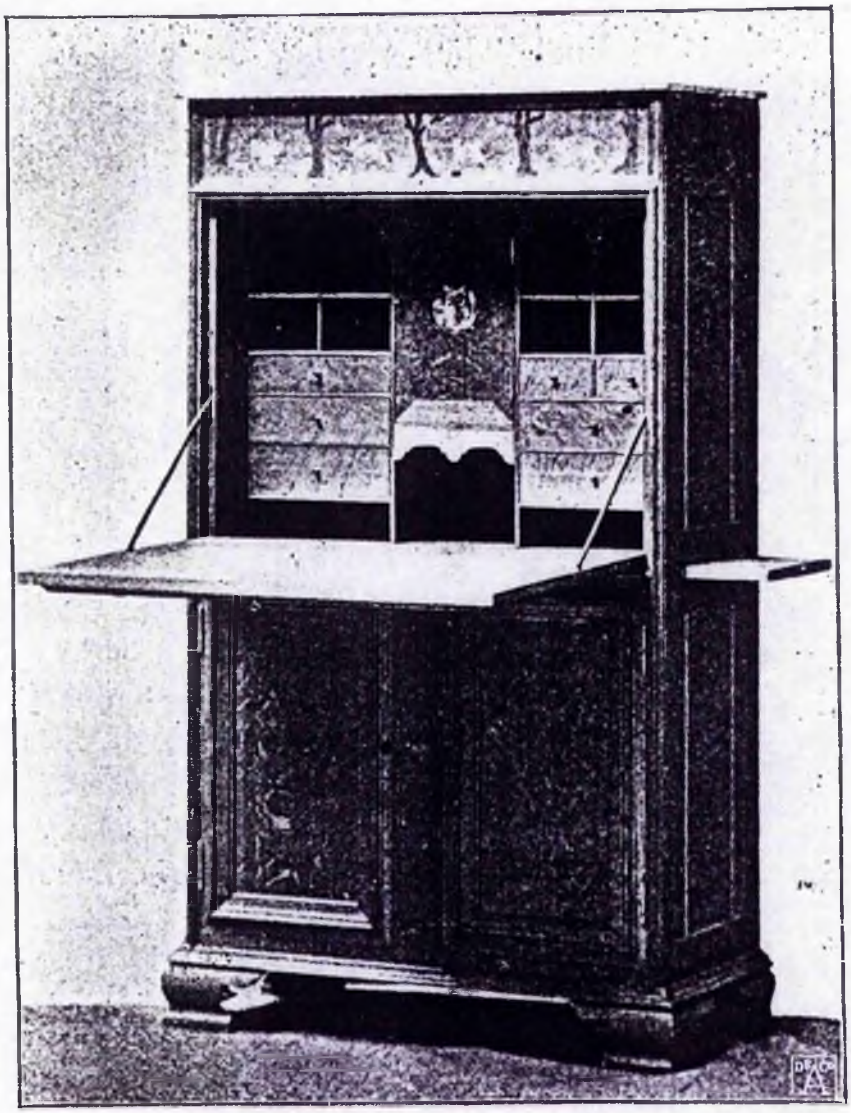
The Studio critic responded very favourably to the design: "The Inlaid Chest (page 197), in oak, with its landscape, is admirably managed, so that it suggests detail by the natural markings of the various woods employed to build up the picture. The illustration gives a very fair idea of a restrained and excellent piece of domestic furniture" (p. 196). The Builder, however, was less complimentary: "In Mr. Lorimer's chest (328) the inlaid landscape panel is not a happy form of decoration, though it is a revival of an old fancy, and the knob handles to the drawer below are so small as to look paltry": Builder 71 (July - Dec. 1896): 304-5.



CATALOGUE 18

writing bureau
oak
ill. Studio 9 (Oct. 1896 - Jan. 1897): 197.

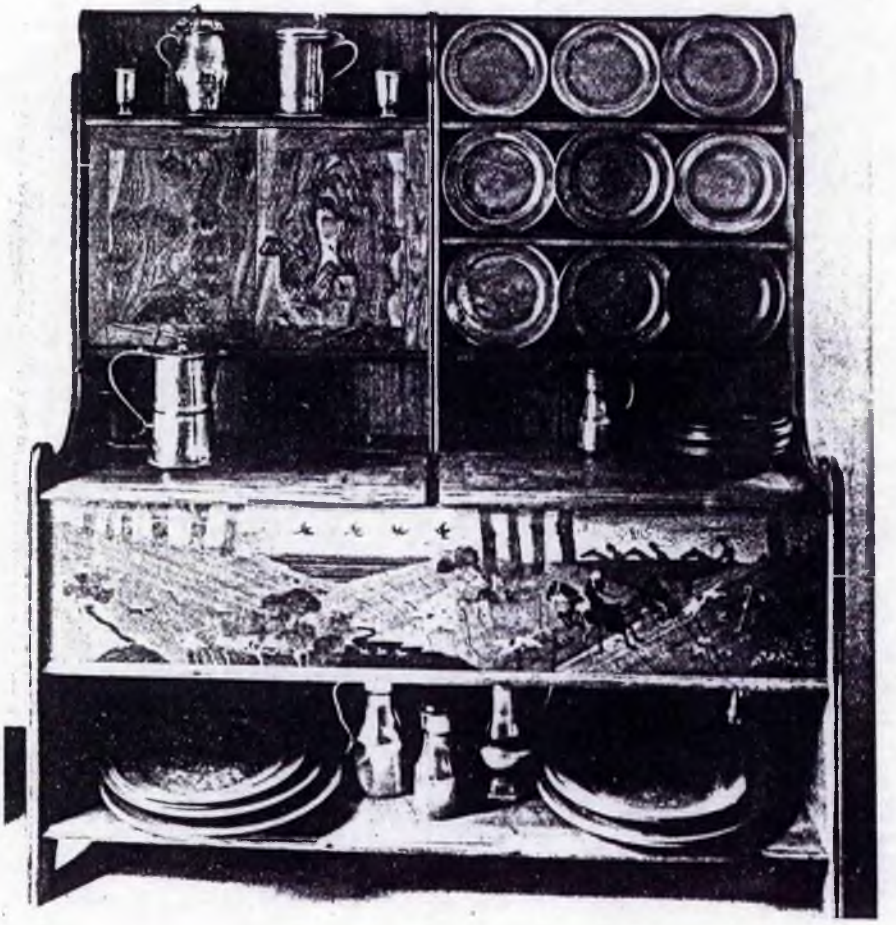
This writing bureau has a drop-front desk, pull-out side tablets, a fitted upper section below a marquetry frieze, and a two-door cupboard beneath. Like catalogue 17, the bureau was made by Wheeler and exhibited at the 1896 Arts and Crafts Exhibition (cat. no. 91). It was, however, judged less commendable by the Studio: "Another example, a Writing Cabinet, shown in the West Gallery, is more pleasant in design than in colour. The salmon-pink marble slab upon the top fails to harmonise with the new oak of the structure itself" (p. 196).



CATALOGUE 19

buffet
w. 147cm.
elm with inlaid woods
ill. Shaw Sparrow, British Home; Savage, Lorimer and the Edinburgh Craft Designers figs. 120, 123; Christie's, Earlshall lot no. 395; Jeremy Cooper, Victorian and Edwardian Furniture fig. 617.

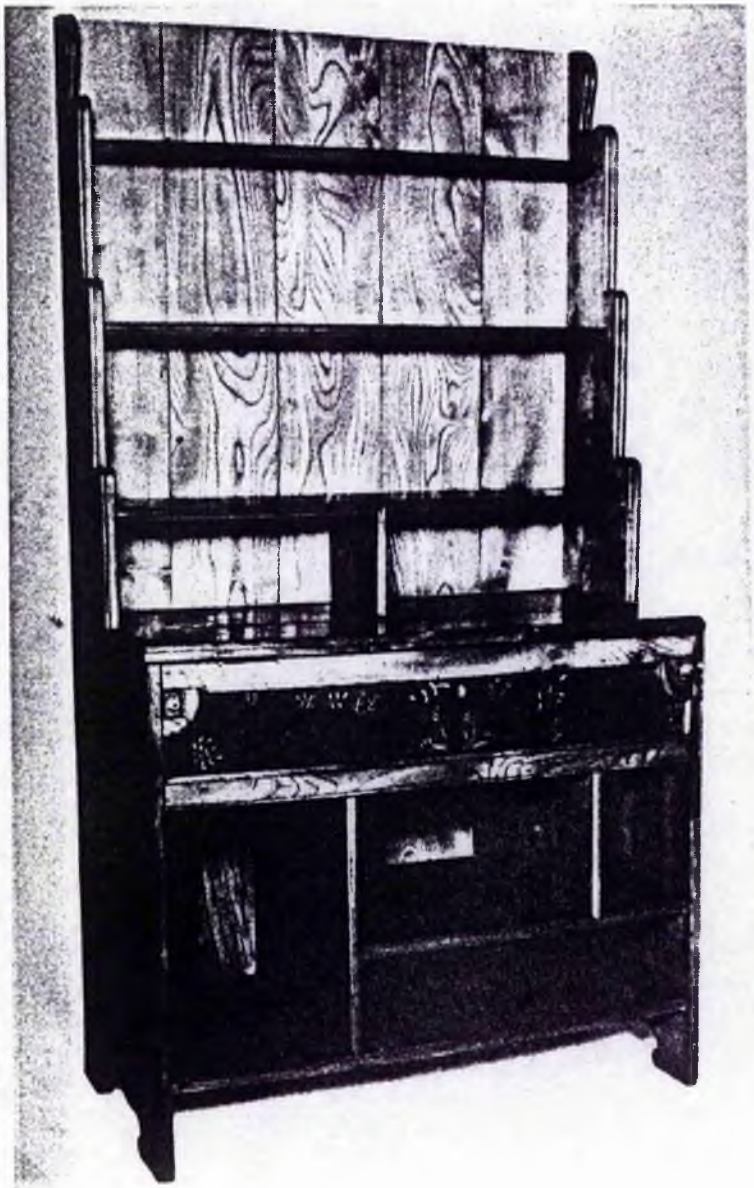
This is part of a suite made for R. W. R. Mackenzie, for Earlshall Castle. The upper section is comprised of three open shelves and a two-door cupboard. The lower section has two hinged flaps above a marquetry frieze depicting a hunt, with an open shelf below.



CATALOGUE 20

dresser
h. 170cm. w. 90cm. d. 42cm.
elm
National Museums of Scotland SVL 19.
ill. Christie's, Earlshall lot no. 394; At Home 27.

Like catalogue 19, this dresser was provided for Earlshall. The upper section has three open shelves; the base has a hinged top folding forward to be supported on lopers. The marquetry frieze above divided lower shelves is similar to that on catalogue 16.



CATALOGUE 21

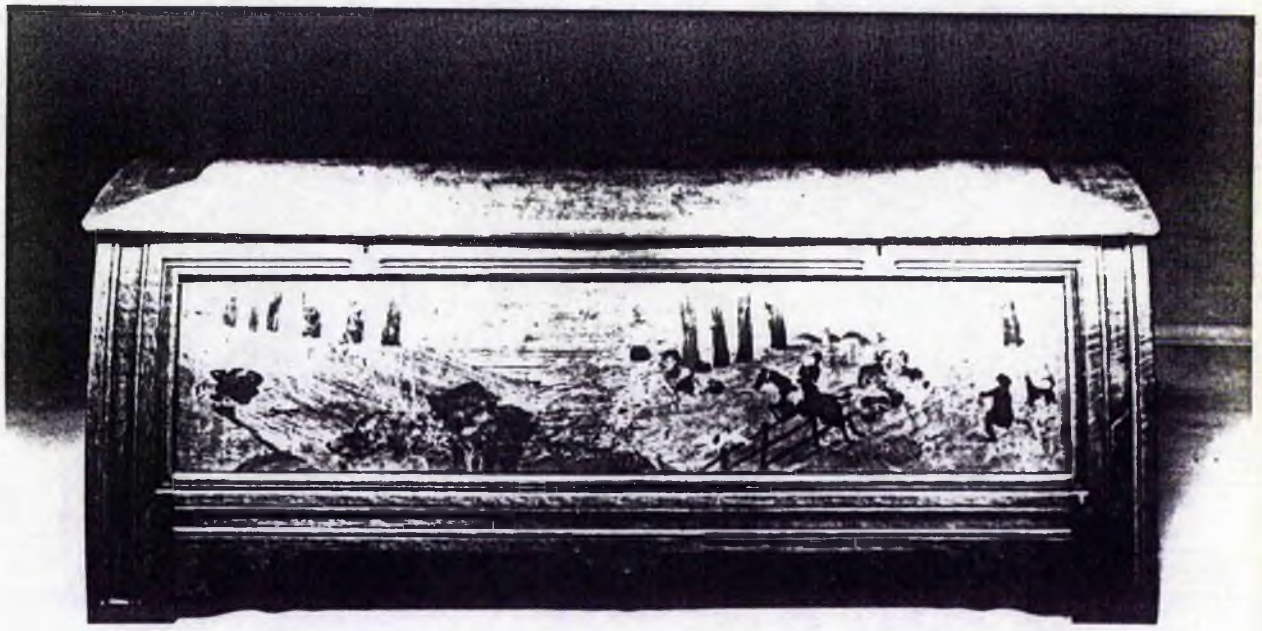
settle
w. 160cm.
oak
private coll.
ill. Savage, Lorimer and the Edinburgh Craft Designers figs. 121-2; Christie's Earlshall lot no. 382.
LS 1990

Made for Earlshall, the box base of the settle has a marquetry landscape frieze comparable to the chest in catalogue 17. The panelled back has the Mackenzies' inlaid initials, R.W.R.M. and J.R.S.M., the date 1893, and marquetry birds and foliage.

CATALOGUE 22

chest
h. 71cm w. 171cm. d. 58cm.
oak, with inlaid woods
ill. Savage, Lorimer and the Edinburgh Craft Designers fig. 119; At Home 13; Macbeth Shen 12.
Trustees of the National Museums of Scotland SVL 16

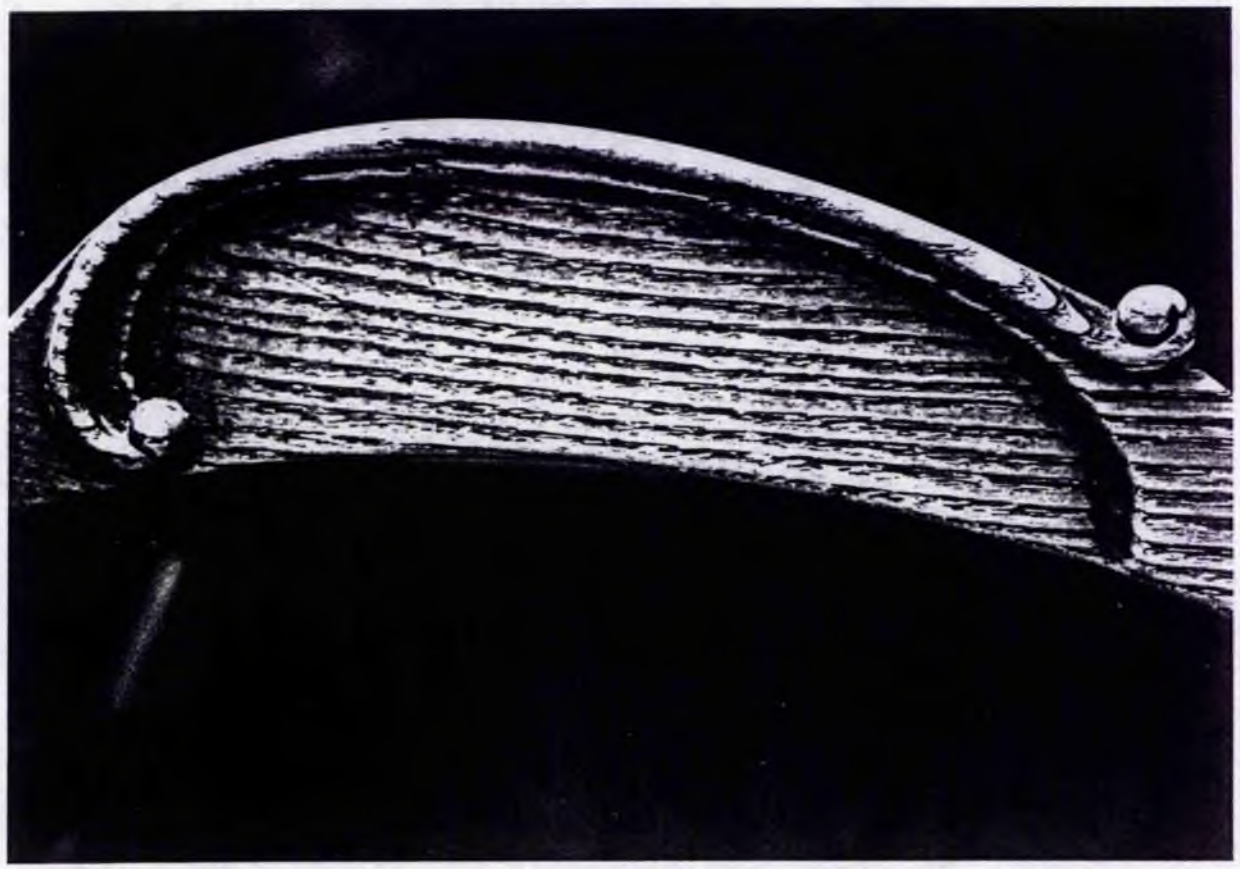
Of barrel-topped construction, the chest incorporates a marquetry panel comparable to that on catalogue 19. A drawing for this survives (cat. 22a). The two heart-shaped escutcheons are of inlaid wood. Exhibited at the 1899 Arts and Crafts Exhibition (cat. no. 195), Lorimer hoped it would sell for £18 (Robert Lorimer, letter to Dods, 29-10-1899).



CATALOGUE 23

chair
h. 91cm. w. 60.5cm. d.44cm.
ash
National Trust for Scotland, Kellie Castle
ill. Hussey, Lorimer fig. 234B; Macbeth, "Wheelers," 71; Macbeth Shen 23.
BP 1992

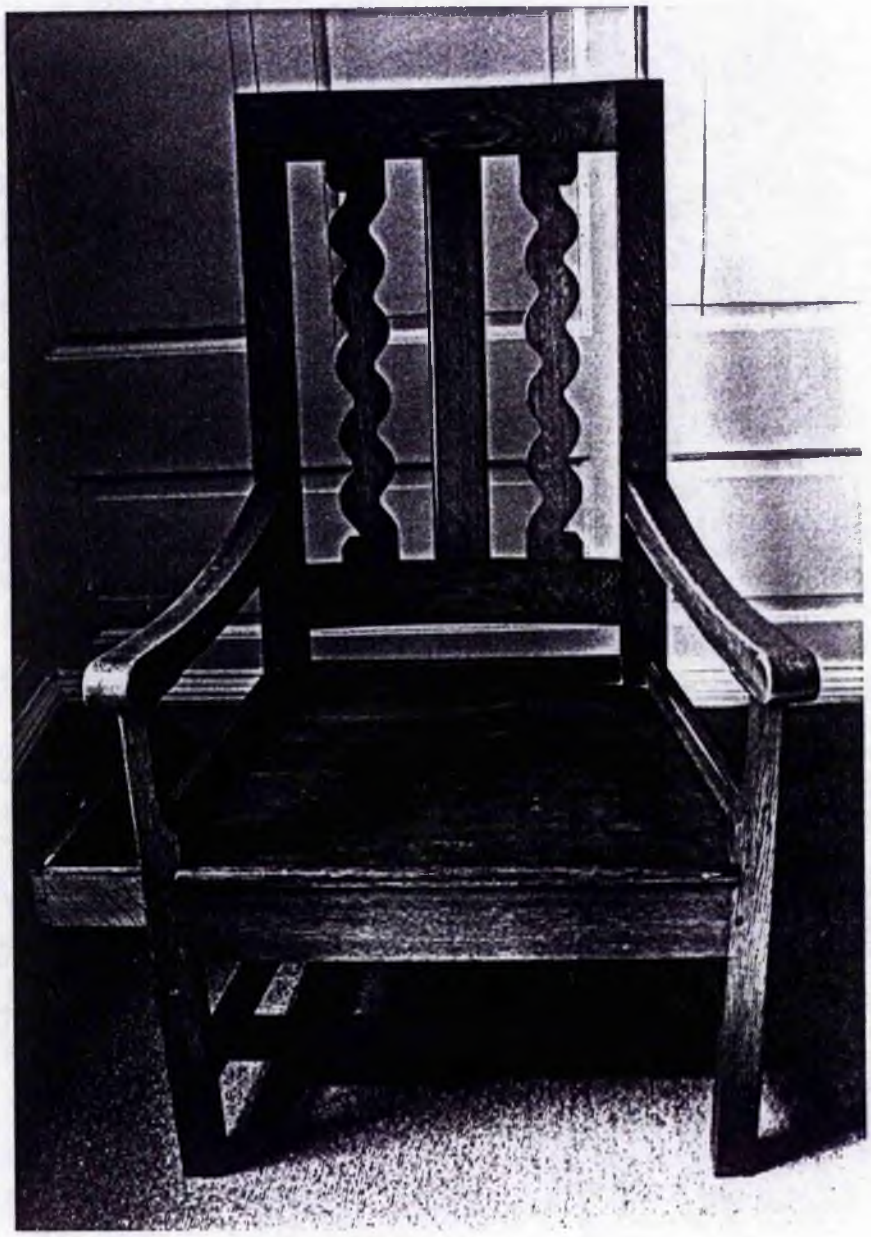
Of "brander back" construction, this design further refers to indigenous Scottish design in its modification of the *caqueteuse* type arms. The plainness of the form is enlivened by vertical gauges running down alternate balusters, the scrolls at each end of the top rail, and the scooped-out section of the arms (cat. 23a). Tenons are visible on the seat rail. A photograph of this chair appears in the office furniture album with "Wheeler" written beside it. However, it also appears on an exhibition board from Whytock and Reid: NMRS (Lorimer Collection).

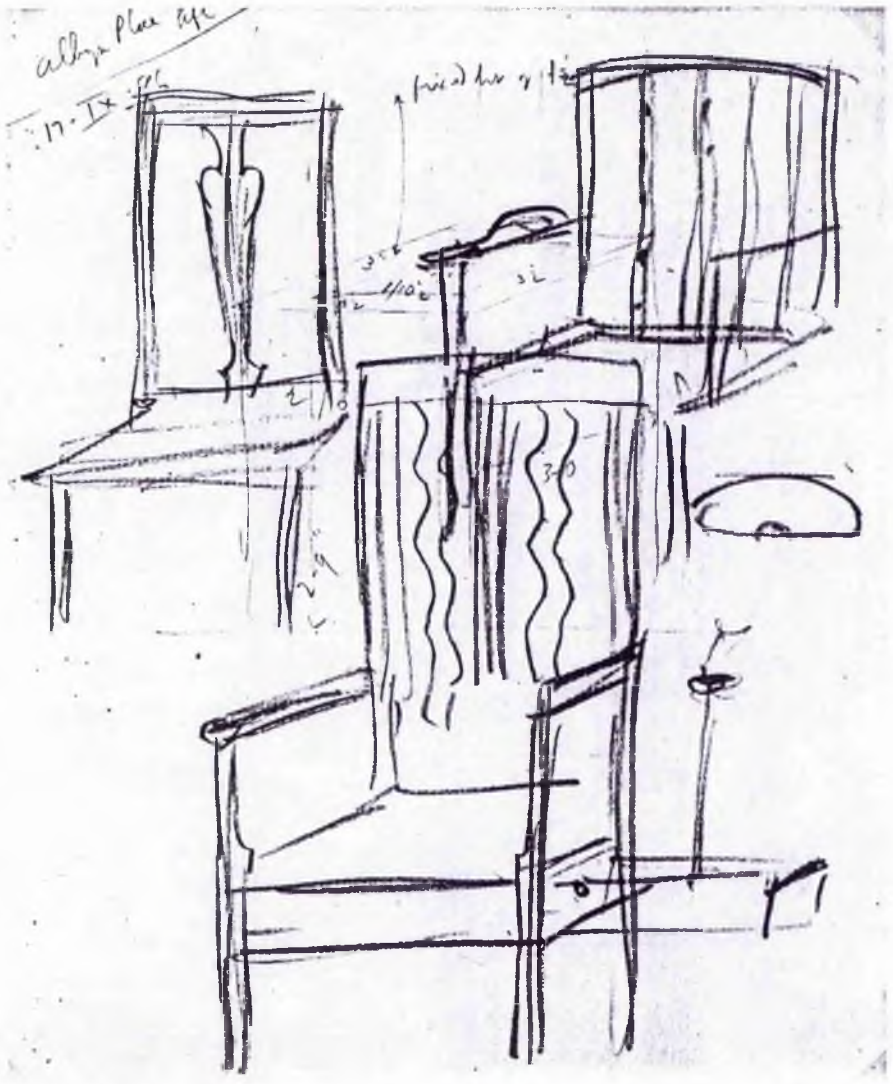


CATALOGUE 24

chair
h. 103cm. w. 58cm. d. 43cm.
oak
National Trust for Scotland, Kellie Castle
LS 1992

The recessed seat of this chair relates it to catalogue 23. At the right side of the seat is a bible drawer. A version was provided for Earlshall (fig. 30), and another chair to this pattern is owned by the National Museums of Scotland SVL 1. Both cataloguess 23 and 24 appear in Lorimer's 1899 (unnumbered) sketchbook (cat. 24a).

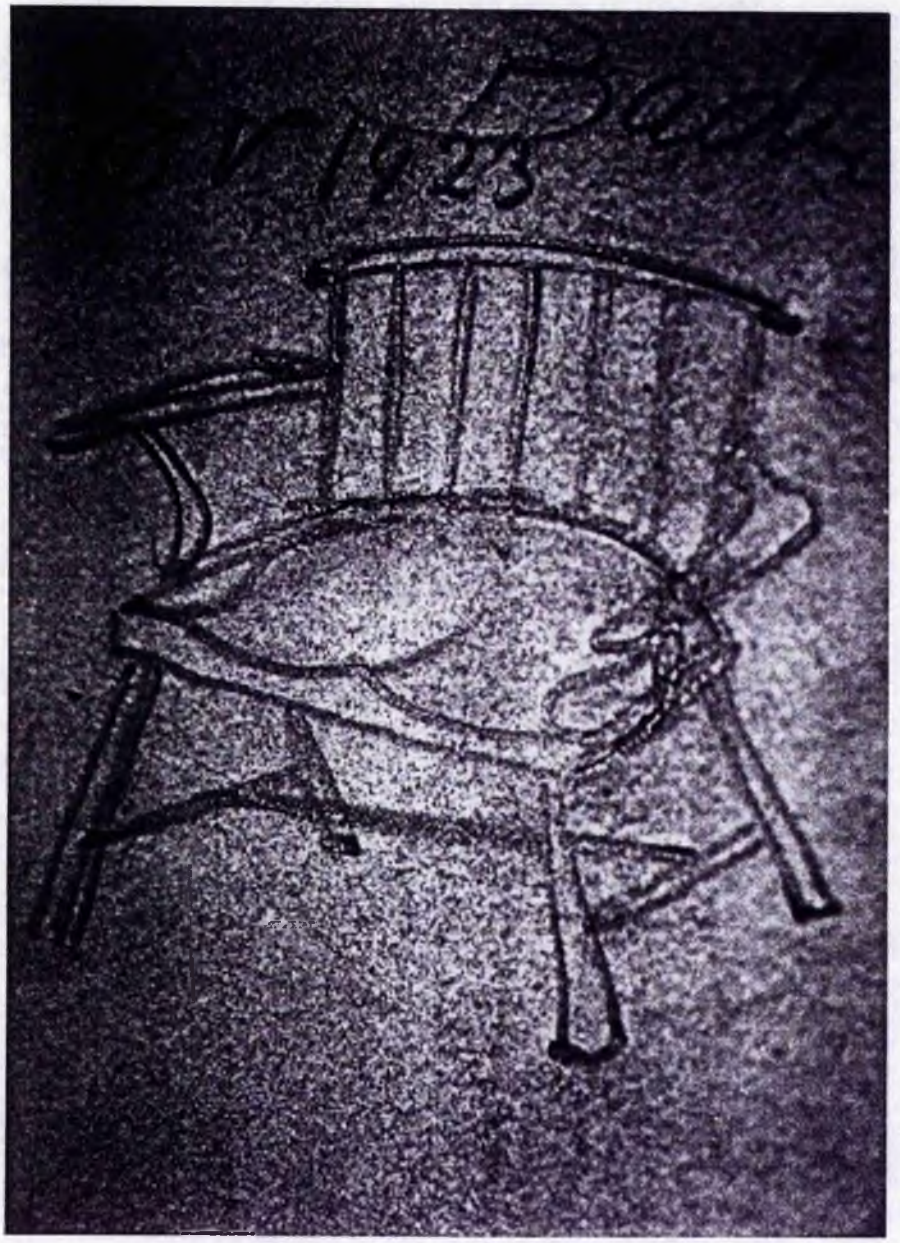




CATALOGUE 25

sketch on working drawing for cutty-back stool
Whytock and Reid
LS 1992

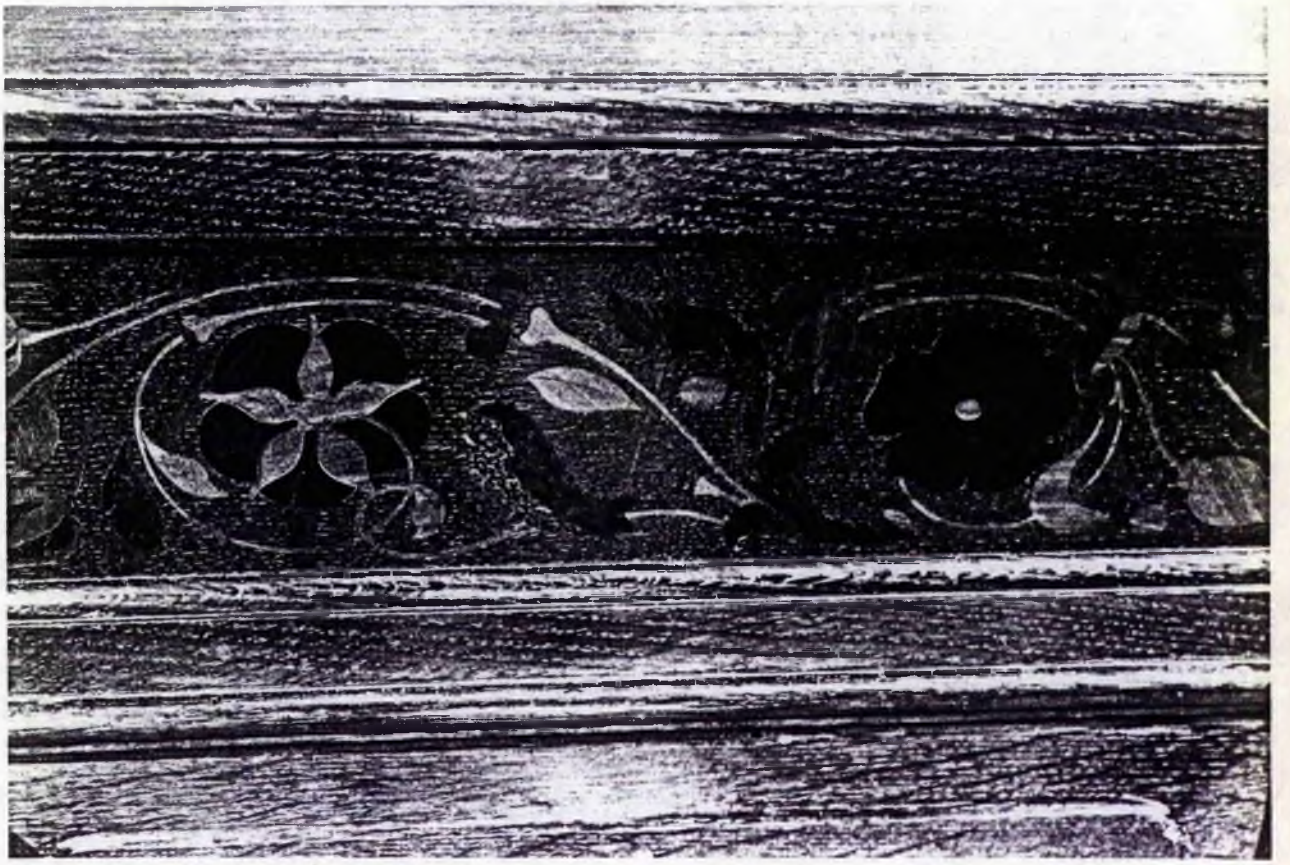
This design was provided by Whytock and Reid for James Morton's Tuethur, Carlisle. The drawing is dated Nov. 1923 (WRA/0 A6).


Park
1923

CATALOGUE 26

chest of drawers
h. 76cm. w. 71.5cm. d. 32.5cm.
oak with inlaid woods
National Trust for Scotland, Kellie Castle
ill. Savage, Lorimer and the Edinburgh Craft Designers figs. 113-16; Macbeth Shen 13.
LS 1990

This small chest of drawers, one of a pair, has a fitted top, with a fold down lid, and lopers. Peter Savage has noted that on the back of an early photograph of this piece Lorimer has written: "'There is a refined simplicity in all that is perfectly beautiful which is incompatible with vulgar display though not with splendour or magnificence in their place' G.F. Watts!!! R.S.L. May 1894". See catalogues 26a and b for details of frieze and drawing.

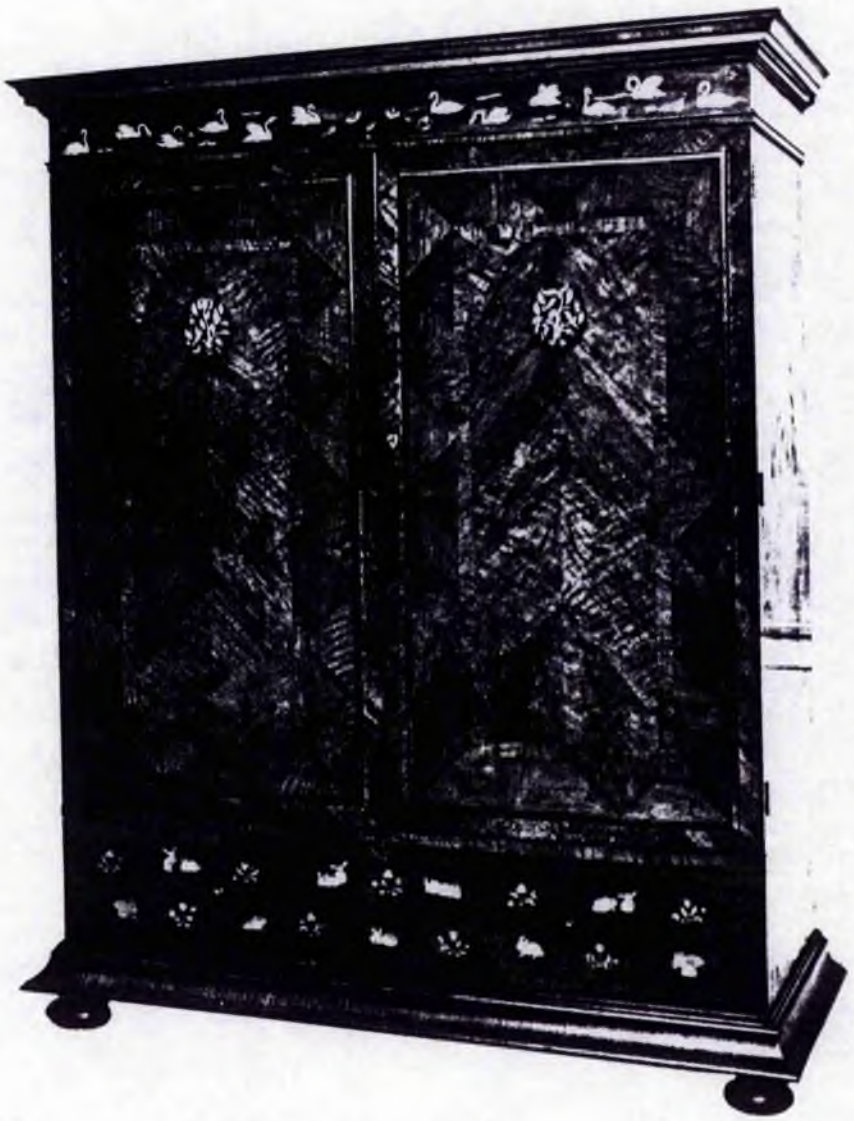


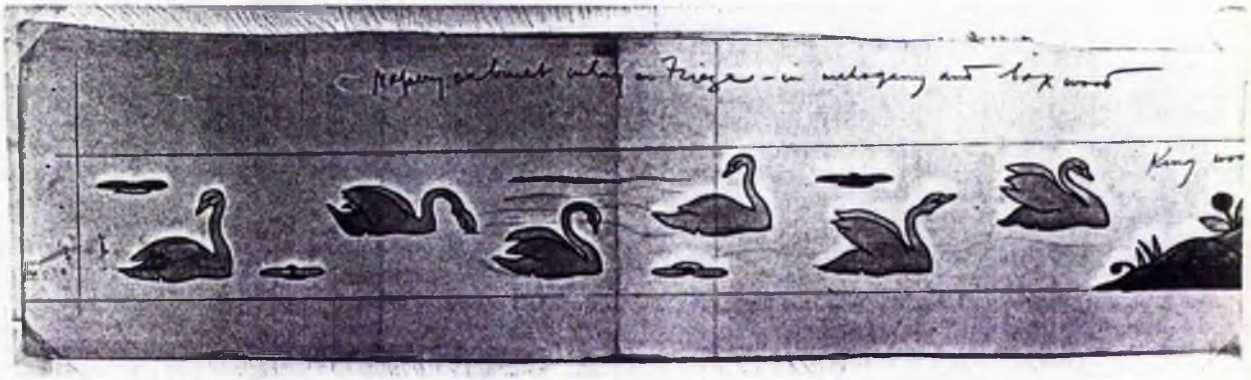
CATALOGUE 27

napery cabinet
h. 187cm. w. 135cm. d. 51cm.
walnut, with inlaid woods
ill. Savage, Lorimer and the Edinburgh Craft Designers figs. 111-12; Cumming, "Gleam of Renaissance Hope," 157, 158.
Lorimer Office, SM

This two-door napery cabinet was made for Lorimer by A. Paterson of Morison and Co., and displayed at the 1893 Arts and Crafts Exhibition (cat. no. 184). The Builder found it a commendable design: "an excellent piece of workmanship -- the drawers most honestly fitted and finished; it is embellished on the top and bottom rails with inlaid swans in white wood which are cleverly contrived to appear to float upon the sinuosities of grain of the walnut wood": Builder 65 (July - Dec. 1893): 254.

The frieze and base are decorated with marquetry depicting swans and rabbits. Drawings for these survive at Kellie Castle, see catalogue 27a.

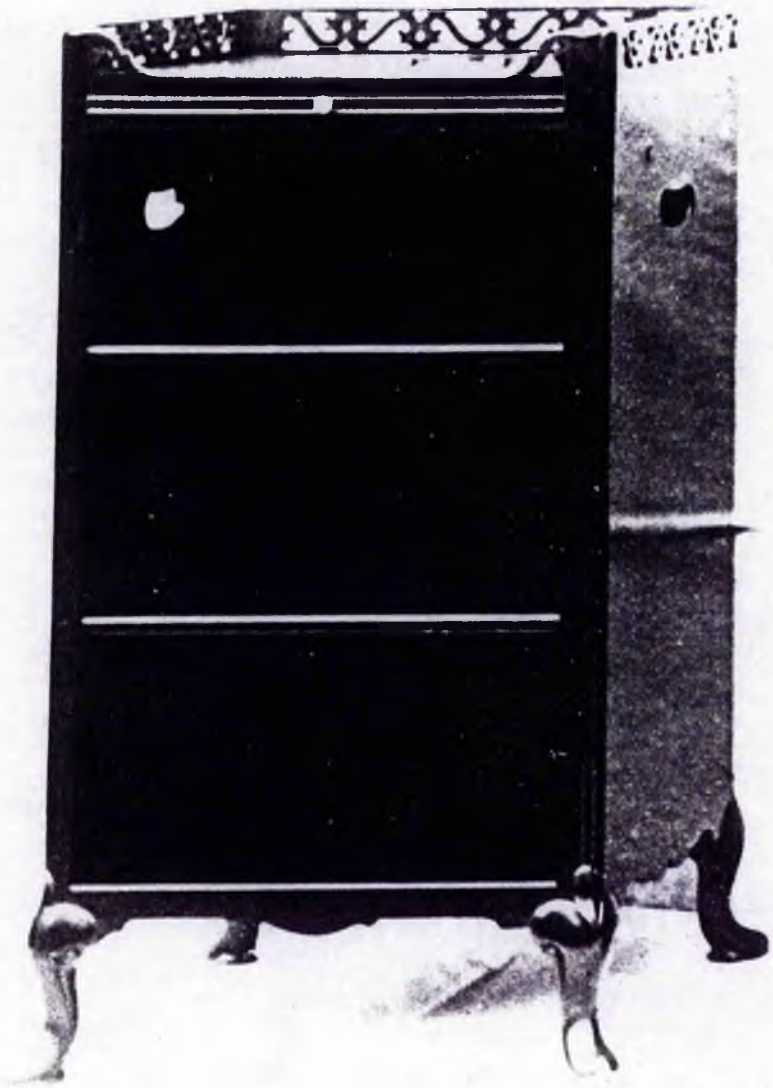




CATALOGUE 28

bookcase
h. 75cm. w. 37cm. d. 32cm.
mahogany
private coll.
Lorimer Office, SM

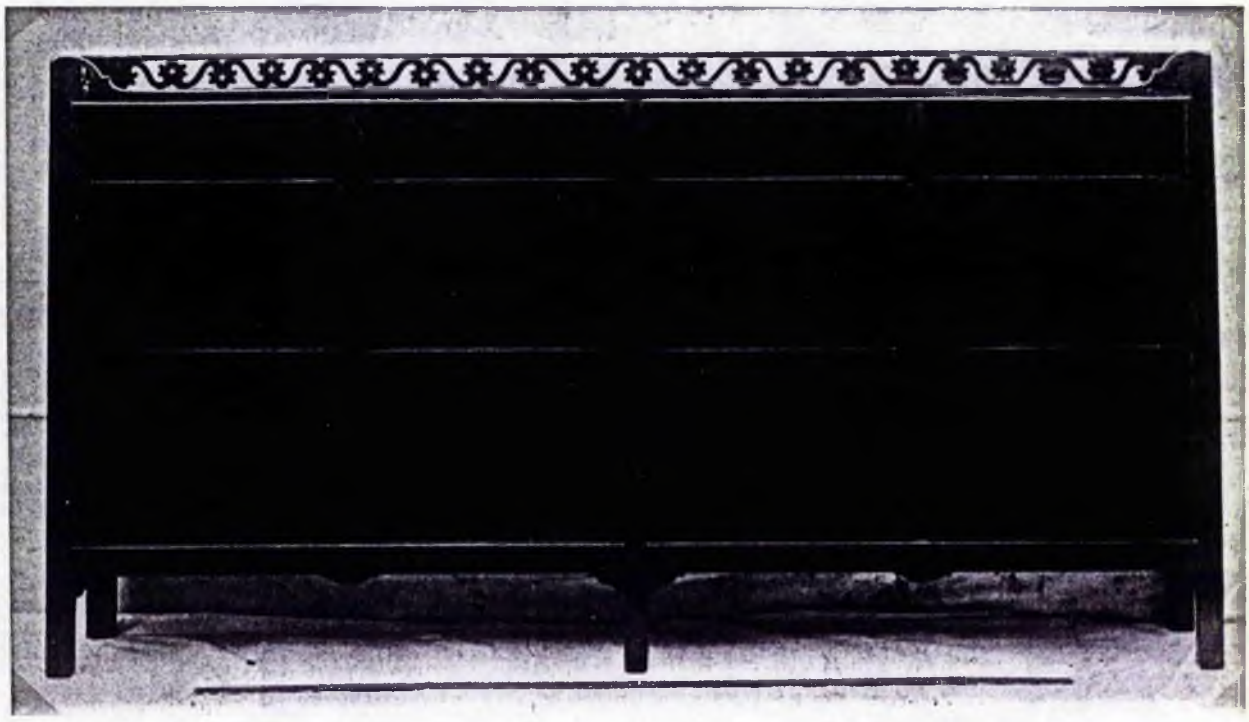
Bookcases to this design, in three different sizes, were produced for Monzie Castle. This version has side handles, and a pull-out tablet beneath the top shelf.



CATALOGUE 29

bookcase
h. 94cm. w. 170cm. d. 28cm.
mahogany
private coll.
Lorimer Office, SM

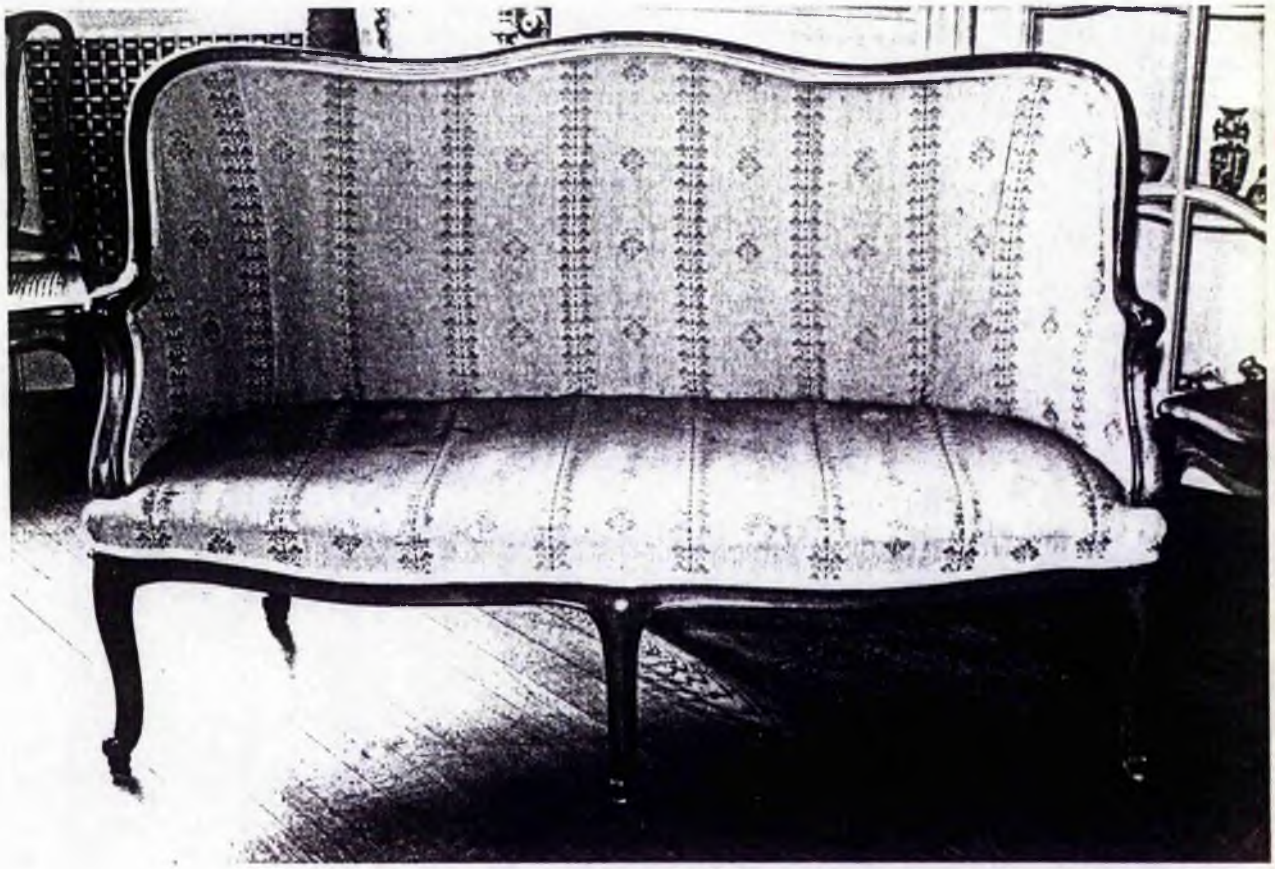
A companion piece to catalogue 28, this bookcase has moveable shelves.



CATALOGUE 30

sofa
h. 84cm. w. 132cm. d. 56cm.
walnut, with fabric upholstery
private coll.
ill. Macbeth, "Nuremberg Twist," 48.
LS 1990

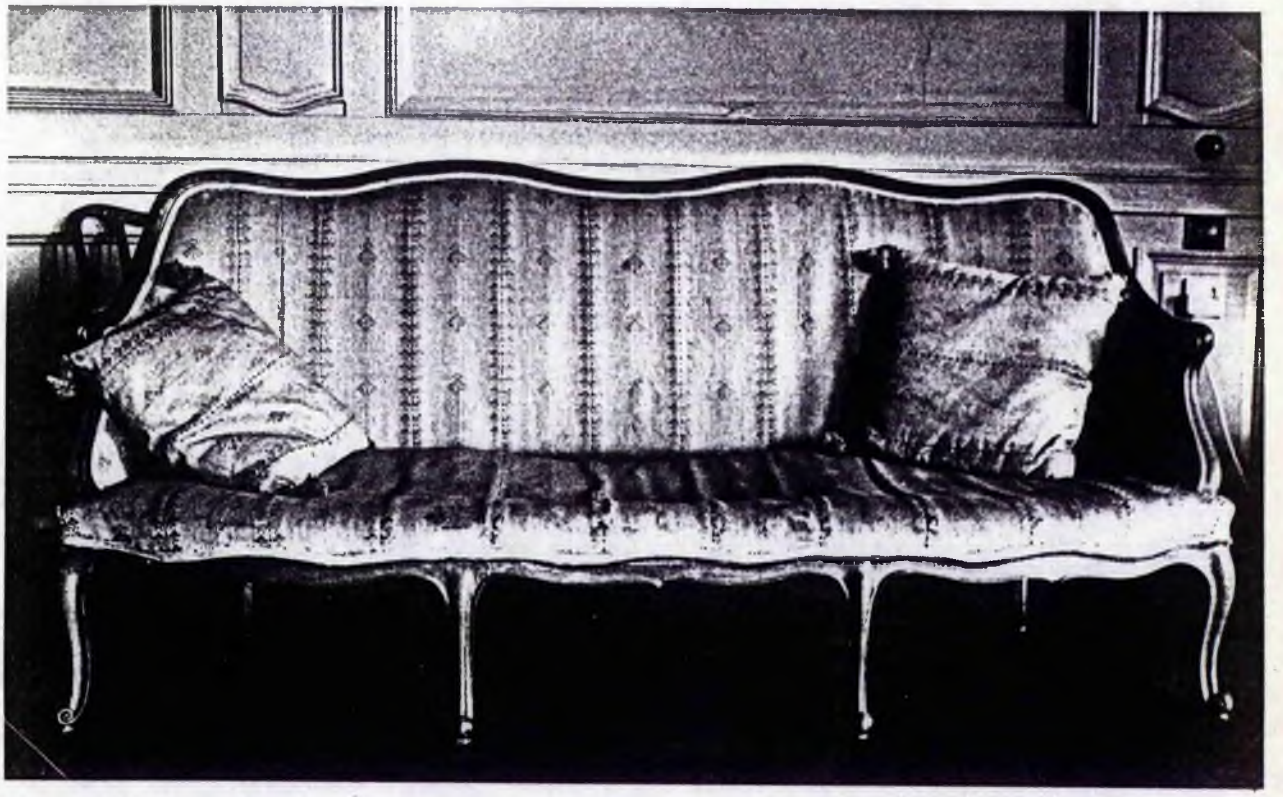
This shaped sofa with rounded back is part of a drawing room suite made by Whytock and Reid in 1911 for Monzie Castle. The six cabriole legs terminate in scroll feet. A working drawing for this sofa, one of a pair, is dated 27-4-1911 (WRA/O S10). A previous job line dates this design to 24-7-1908.



CATALOGUE 31

canapé
h. 91cm. w. 184cm. d. 56cm.
walnut, with fabric upholstery
private coll.
ill. Savage, Lorimer and the Edinburgh Craft Designers fig. 134.
LS 1990

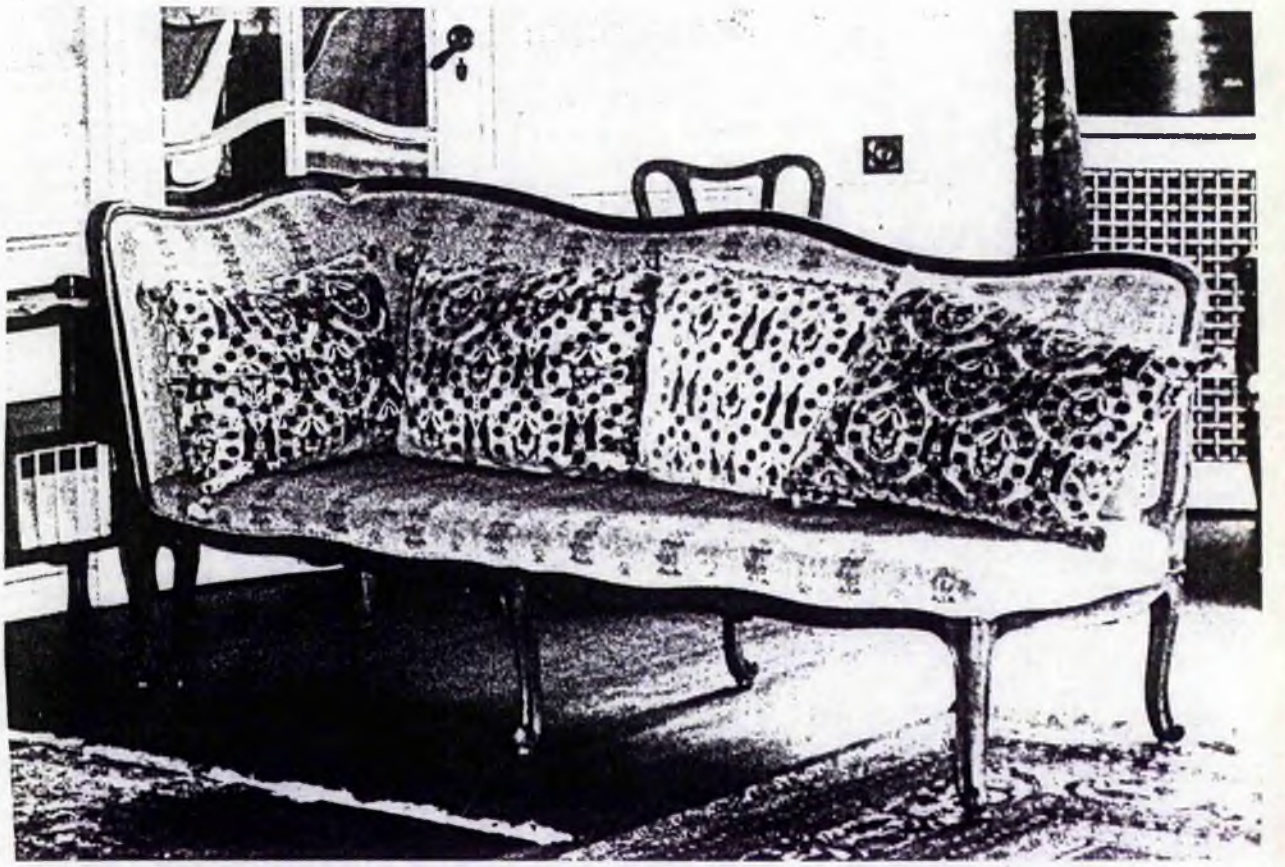
A variation on the design of catalogue 30, this *canapé* has eight cabriole legs on scroll feet. The serpentine top rail is ornamented with minimal, shallow carving, comparable to that on catalogue 30. Again, the Whytock and Reid working drawing for this item is dated 27-4-1911 (WRA/O S10).



CATALOGUE 32

chaise longue
h. 84cm. w. 167cm. d. 66cm.
walnut, with fabric upholstery
private coll.
LS 1990

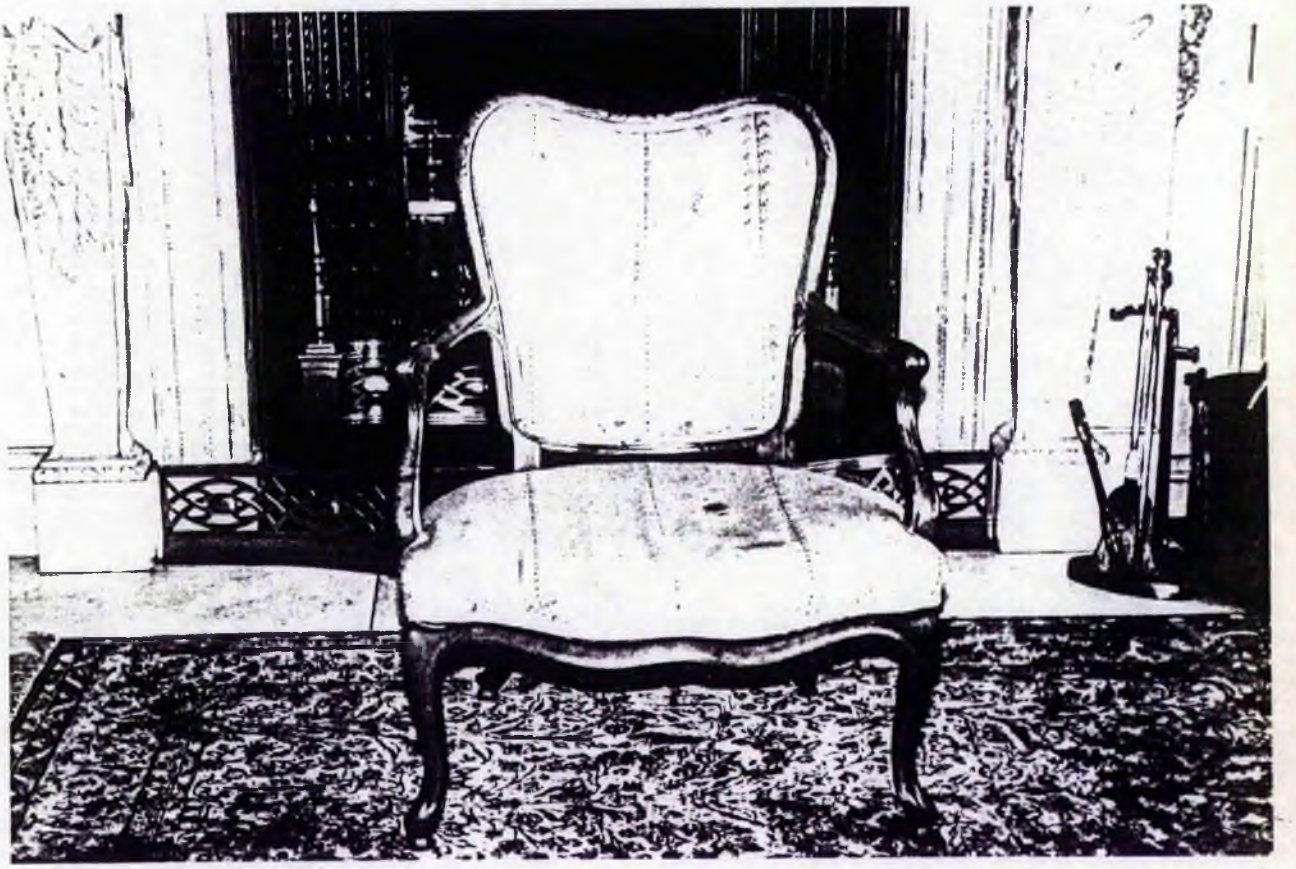
Like catalogue 30, this member of the drawing room suite has six cabriole legs on scroll feet. Again, the walnut frame is carved with shallow foliage detail.



CATALOGUE 33

armchair
h. 89cm. w. 68cm. d. 56cm.
walnut, with fabric upholstery
private coll.
LS 1990

With stuffed-over seat, and padded back, this armchair, like the multiple seating furniture, is derived from Louis XV sources. The arms are carved with scrolls, and the chair frame with foliage.



CATALOGUE 34

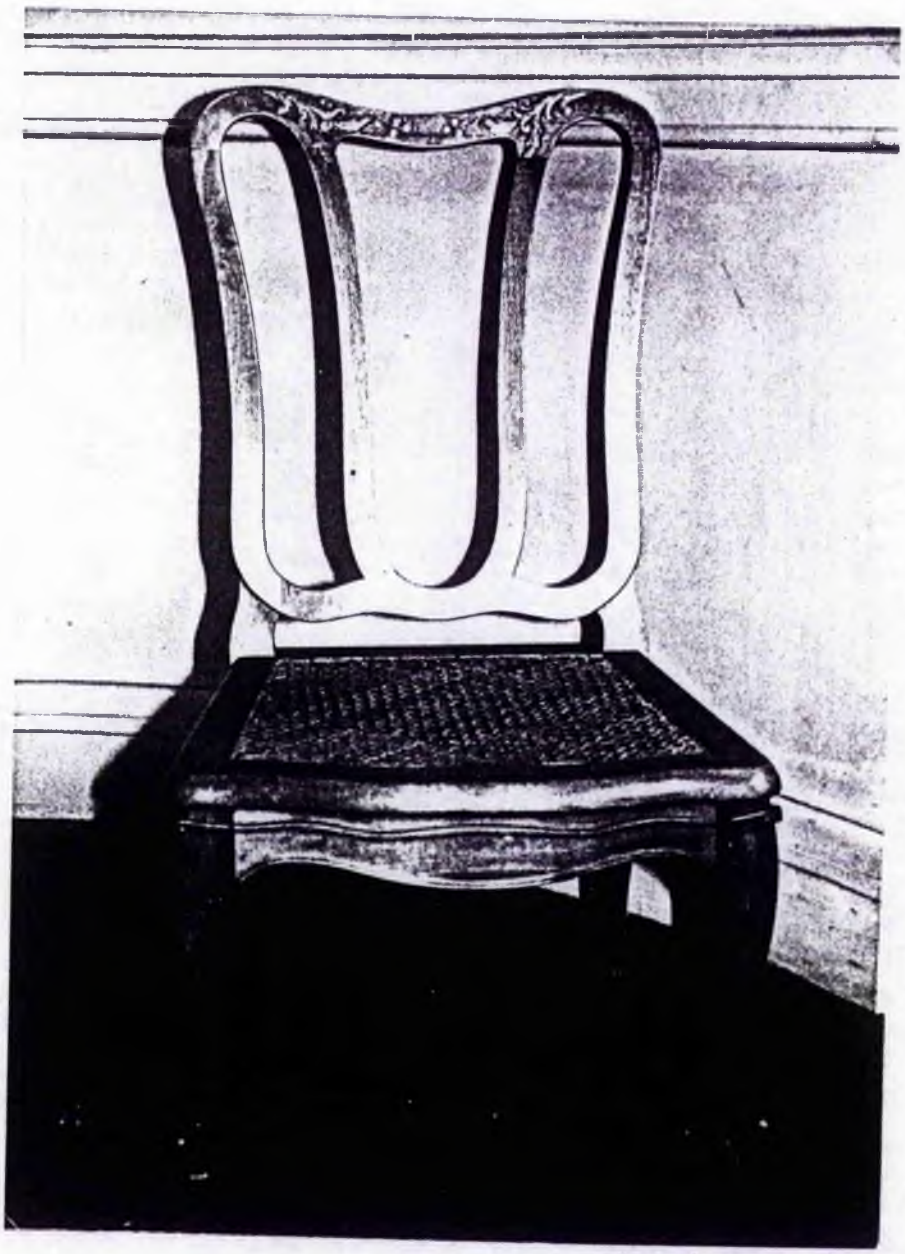
stool
h. 53cm. dia. 48cm.
walnut, with fabric upholstery
private coll.
LS 1990

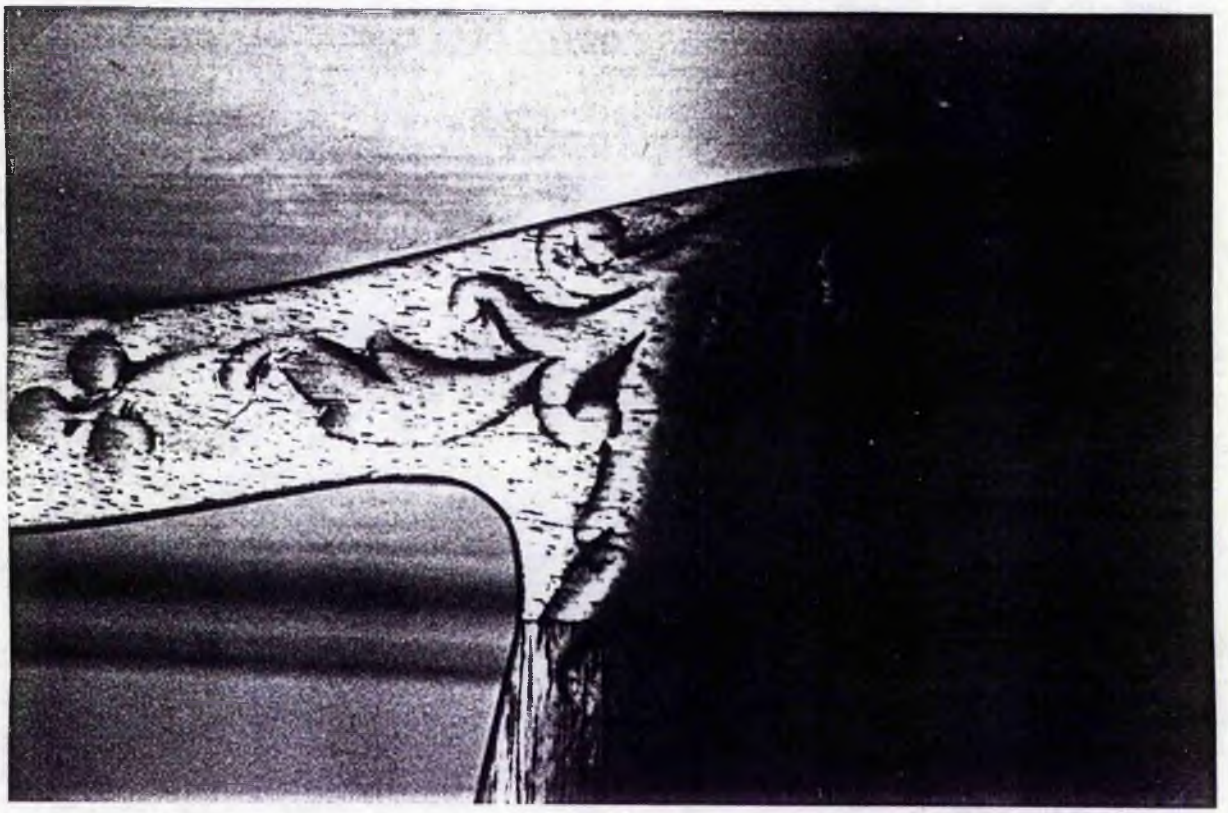
The four legs, on pad feet with stumps, are united to a central pedestal by scrolled brackets.

CATALOGUE 35

side chair
h. 79cm. w. 42cm. d. 38cm.
walnut
private coll.
LS 1990

Six of these small side chairs, with open lobed backs and cane seats, were provided for the Monzie drawing and morning rooms. The design shares features with the upholstered seating suite described in catalogues 30-4, such as the shallow carved detail (see cat. 35a), and scrolled front feet. A working drawing for this chair is dated 27-4-1911 (WRA/O S32). This drawing indicates that four chairs to this design, but with stuffed seats, were later provided for Drumkilbo ((2-8-1922). Variations were made for Midfield and Glencruitten (see cat. 91).

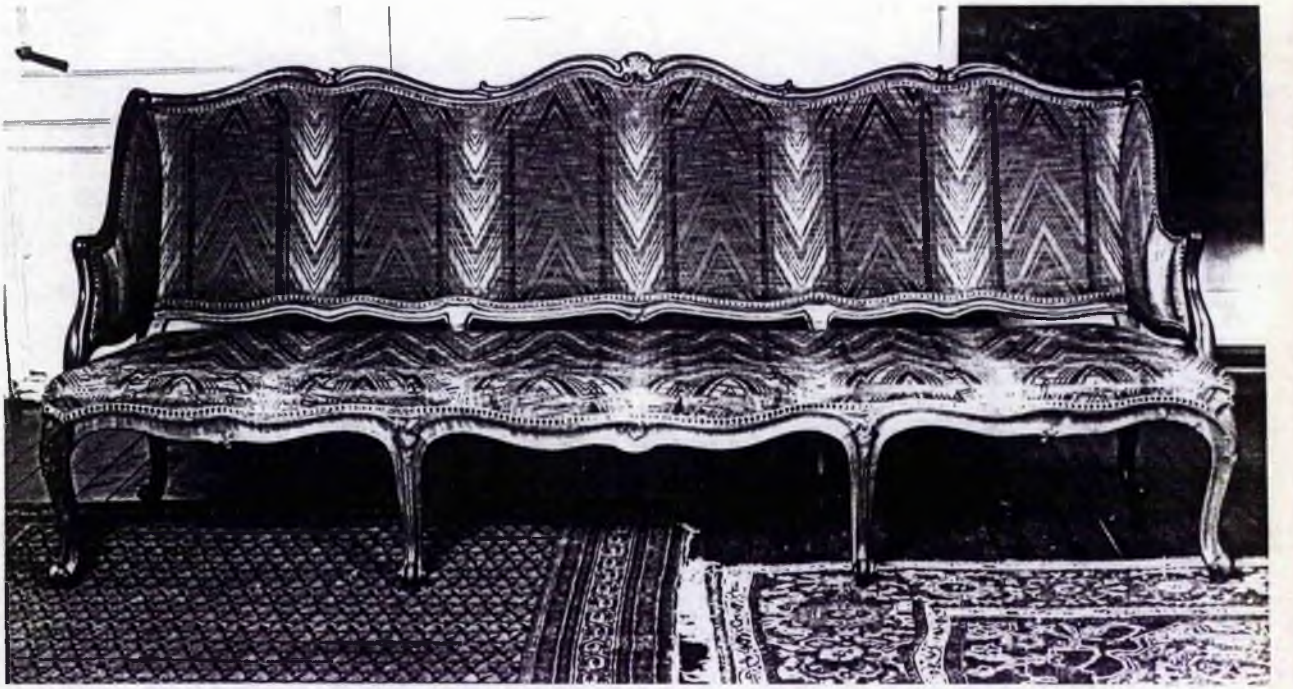




CATALOGUE 36

sofa
h. 94.5cm. w. 202cm. d. 56cm.
walnut, with fabric upholstery
National Trust for Scotland, Kellie Castle
ill. Macbeth Shen 20.
PA

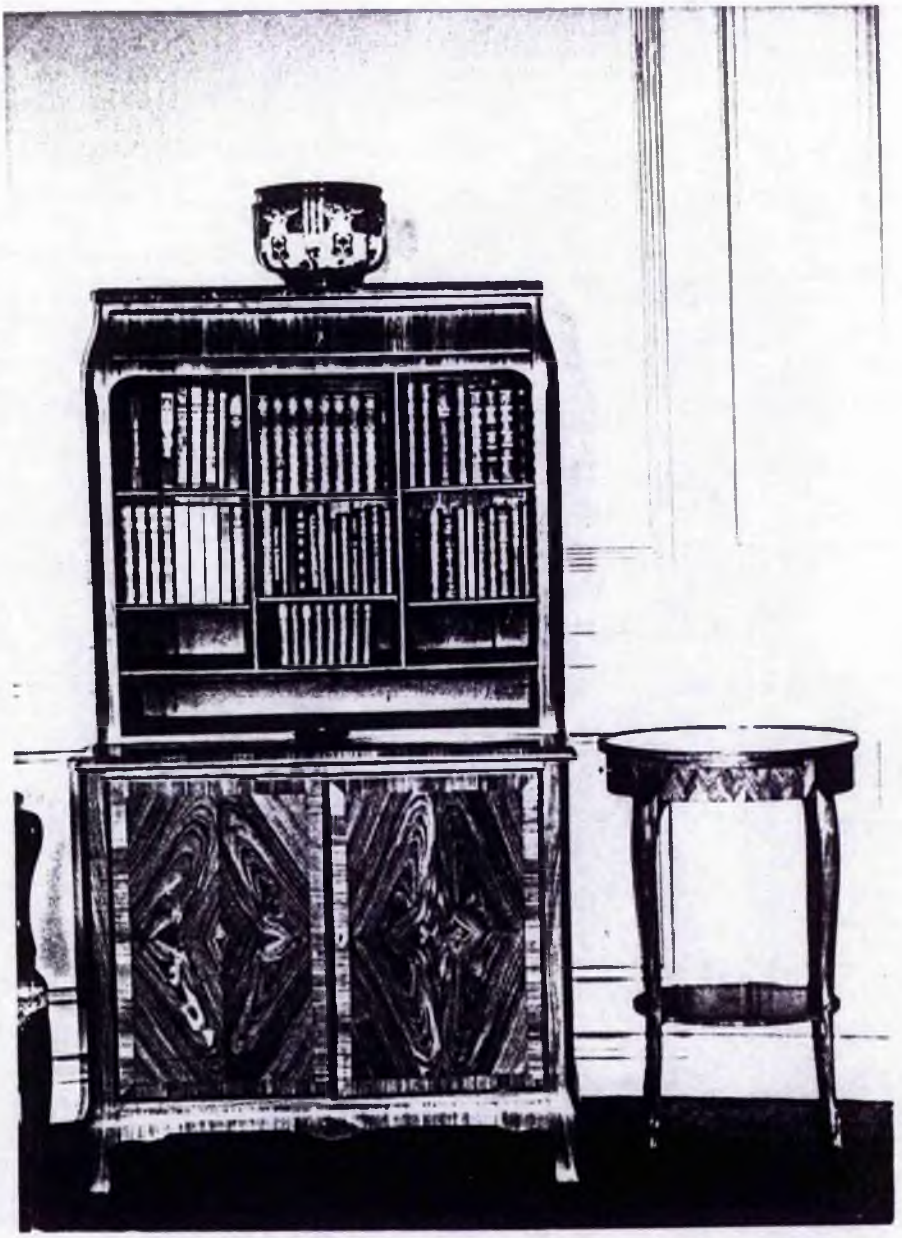
Lorimer had this sofa, with serpentine back and scroll feet, made for him by Whytock and Reid, after a French one owned by one of his brothers. The walnut frame is ornamented with carvings of flowers and fronds, in higher relief than the Monzie seating furniture. A working drawing survives, dated 29-8-1907 (WRA/O S10).



CATALOGUE 37

bookcase
h. 156cm. w. 82cm. d. 41cm.
pale tulipwood, with marble top
private coll.
ill. Savage, Lorimer and the Edinburgh Craft Designers fig. 127.
LS 1990

The upper section of this bookcase has a drawer with a cupid pull (see cat. 38), moveable shelves and canted front edges. The lower section is comprised of a two-door cupboard with one inner shelf. The cupboard doors have quartered veneering and cross-banding, into which is set a mother of pearl escutcheon.



CATALOGUE 38

bookcase
h. 157cm. w. 84cm. d. 56cm.
walnut veneer, with marble top
National Trust for Scotland, Kellie Castle
ill. Savage, Lorimer and the Edinburgh Craft Designers fig. 130; Macbeth Shen 21.
PA

Of almost identical design to catalogue 37, this bookcase has a lower stage fitted with two shelves. The three shelves of the upper stage are fixed. The disposition of the veneer, in this version in walnut, is similar to the Monzie bookcase. The cupid drawer pull by the Bromsgrove Guild (discussed in chapter 5, see fig. 160), is complemented here by gilt *sabots* (see cats. 38a and b).

Variants of this design recur throughout Lorimer's repertoire; a working drawing for a version with a drop-down desk is dated 12-8-1903 (WRA/O S4).

CATALOGUE 39

desk
h. 76cm. w. 142cm. d. 73cm.
kingwood
private coll.
LS 1990

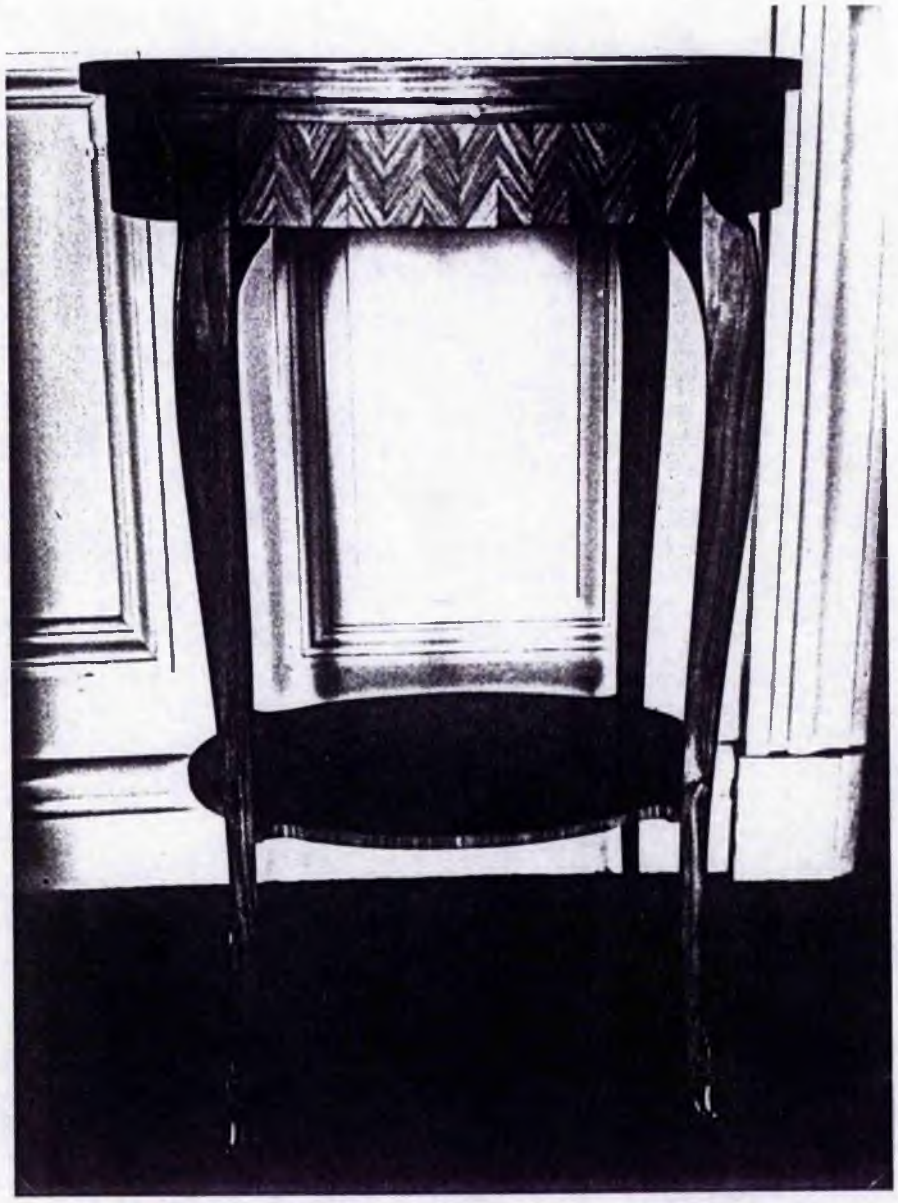
Of restrained Louis XV design, this desk has three drawers, with dolphin drawer pulls by the Bromsgrove Guild (see fig. 161). The cabriole legs terminate in metal *sabots*. The veneering is herringbone in disposition, and the desk top is fitted with a central leather blotter, between two quartered veneered panels. A working drawing for this item is dated 27-4-1911 (WRA/O W28), and indicates the dolphin pulls were to be made of "old brass".

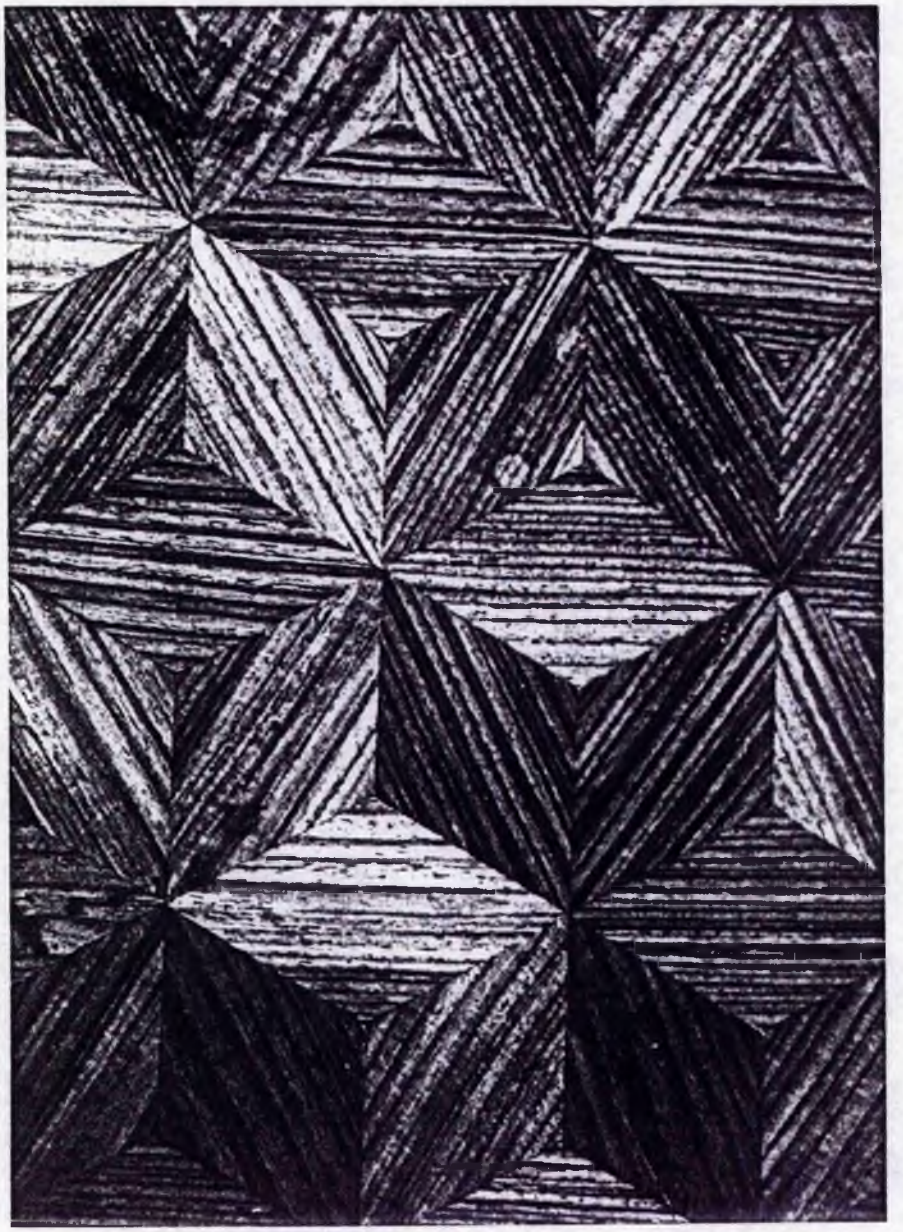
A similar desk, and suite of seating furniture were envisaged for the morning room at Marchmont, Berwickshire (see fig. 82).

CATALOGUE 40

table
h. 72cm. w. 45cm. d. 32cm.
kingwood
private coll.
LS 1990

A pair of these small oval tables was provided for the Monzie drawing room. The frieze, with herringbone veneer, is fitted with one oak drawer, and a sliding tablet. The attenuated legs terminate in metal *sabots*. The table surface and lower shelf are veneered in a star pattern (see cat. 40a). A working drawing for this pair is dated 27-4-1911 (WRA/B T10).





CATALOGUE 41

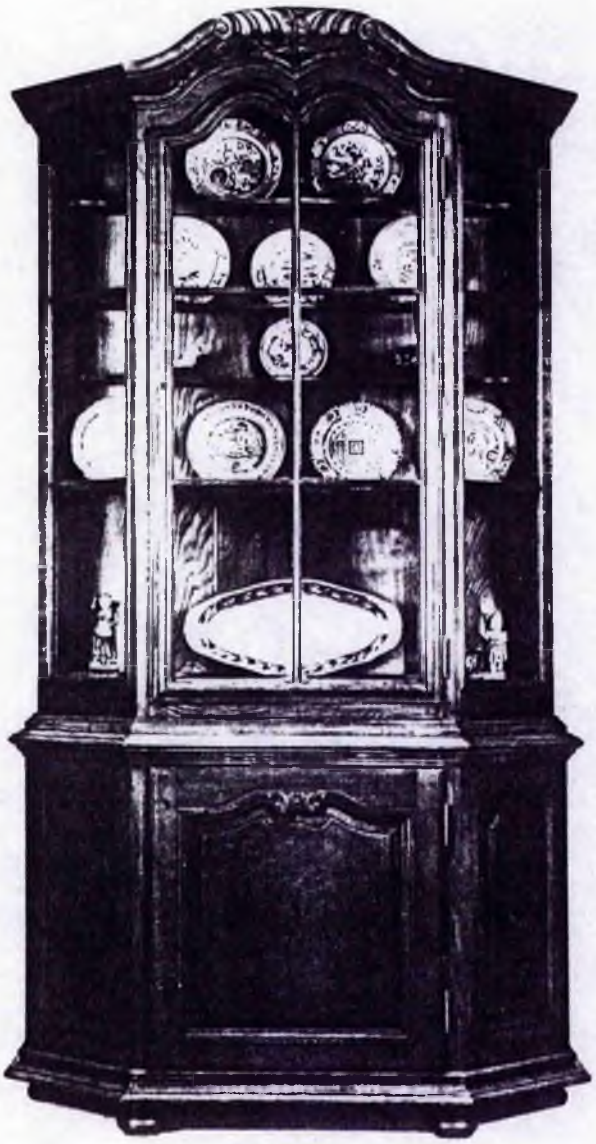
card table
h. 70cm. w. 82cm. d. 41cm.
kingwood
private coll.
LS 1992

This card table, made for Monzie Castle, is stylistically related to the pair of oval tables (cat. 40). The folding top is fitted with green baize.

CATALOGUE 42

display cabinet
h. 264cm. w. 146cm. d. 58cm.
oak
ill. At Home 14.
Trustees of the National Museums of Scotland SVL 11.

This large display cabinet is in two sections, the upper stage having glazed canted sides and front, and shaped shelves. The lower stage, on bun feet, is enclosed, the interior fitted with shelving. The cornice and lower cupboard panel are enriched with carving of foliage and berries.



CATALOGUE 43

corner display cabinet
h. 250cm. w. 81cm.
oak
National Trust for Scotland, Kellie Castle
ill. Macbeth Shen 22.
BP 1992

As with catalogue 42, this display cabinet is in two sections, the upper section glazed and fitted with shaped shelves, the lower comprised of an enclosed cupboard. The sides are canted, and the cabinet rests on bun feet.

CATALOGUE 44

corner display cabinet
photographed at Gibliston, NMS Gibliston album.

The upper stage is glazed and fitted with shaped shelving, the lower stage is comprised of an enclosed cupboard. The round-arched cornice is enriched with carving in high relief; the carved ornament of the lower section is more shallow.

CATALOGUE 45

cradle
oak
ill. Shaw Sparrow, British Home; Savage, Lorimer and the Edinburgh Craft Designers fig. 74; Macbeth, "Robert Lorimer and the Rijksmuseum," 287.

Made for the Burrells' first child, the cradle is carved with linenfold panelling with four angels at the corners. The "slow-turned" foot post is surmounted by a heraldic animal, the head post by a pelican.

Lorimer described the designing of this cradle to Dods, 3-6-1902:

> "Isn't he a record breaker? Think of going into the question of a cradle with such thoroughness 2 or 3 months before the kid is due! Last Sunday was wet, so I stayed at home and drew the whole thing out full size. Have put a hound on the top of the pillar at the foot, and the pelican in her piety on the one at the top -- won't that rather lift the bun? Brushed out with wire brushes and fumed its own mother won't know it from a piece of French Gothic late 15th century as they always label this stuff at S[outh] Ken[sington]."

The cradle appeared at the 1903 Arts and Crafts Exhibition in the New Gallery (cat. no. 574), where it was documented as having been made by James Joe and carved by the Clows.

CATALOGUE 46

piano
h. 100.3cm w. 123.2cm. d. 200.2cm.
sold at auction by Fraser of Inverness, c.1970;
present location unknown
ill. Weaver, House and Equipment 63; Savage, Lorimer and the Edinburgh Craft Designers fig. 169.

Painted furniture is unusual in Lorimer's *oeuvre*. This is an especially ornate example, painted by Phoebe Traquair. Made for Frank J. Tennant, the piano was intended for the Great Hall at Lympne Castle, Kent (Cumming, "Phoebe Anna Traquair," 249-50). The plain, legless case was made by Steinway, London, and arrived in Edinburgh October 1909. Scott Morton and Co. carved the legs, and the painted decoration of the case was based on the Orpheus legend.

CATALOGUE 47

dining table
h. 68.5cm. w. 173cm. d. 89cm.
oak
Lorimer family coll.
ill. Macbeth, "Nuremberg Twist," 46.
LS 1990

This table is one of a large series of extending dining tables, with slow-turned legs put down upon curved and chamfered stretchers.

CATALOGUE 48

table
h. 69.5cm. dia. 114cm.
oak
National Trust for Scotland, Kellie Castle
ill. Savage, Lorimer and the Edinburgh Craft Designers fig. 170; Macbeth Shen 24.
PA

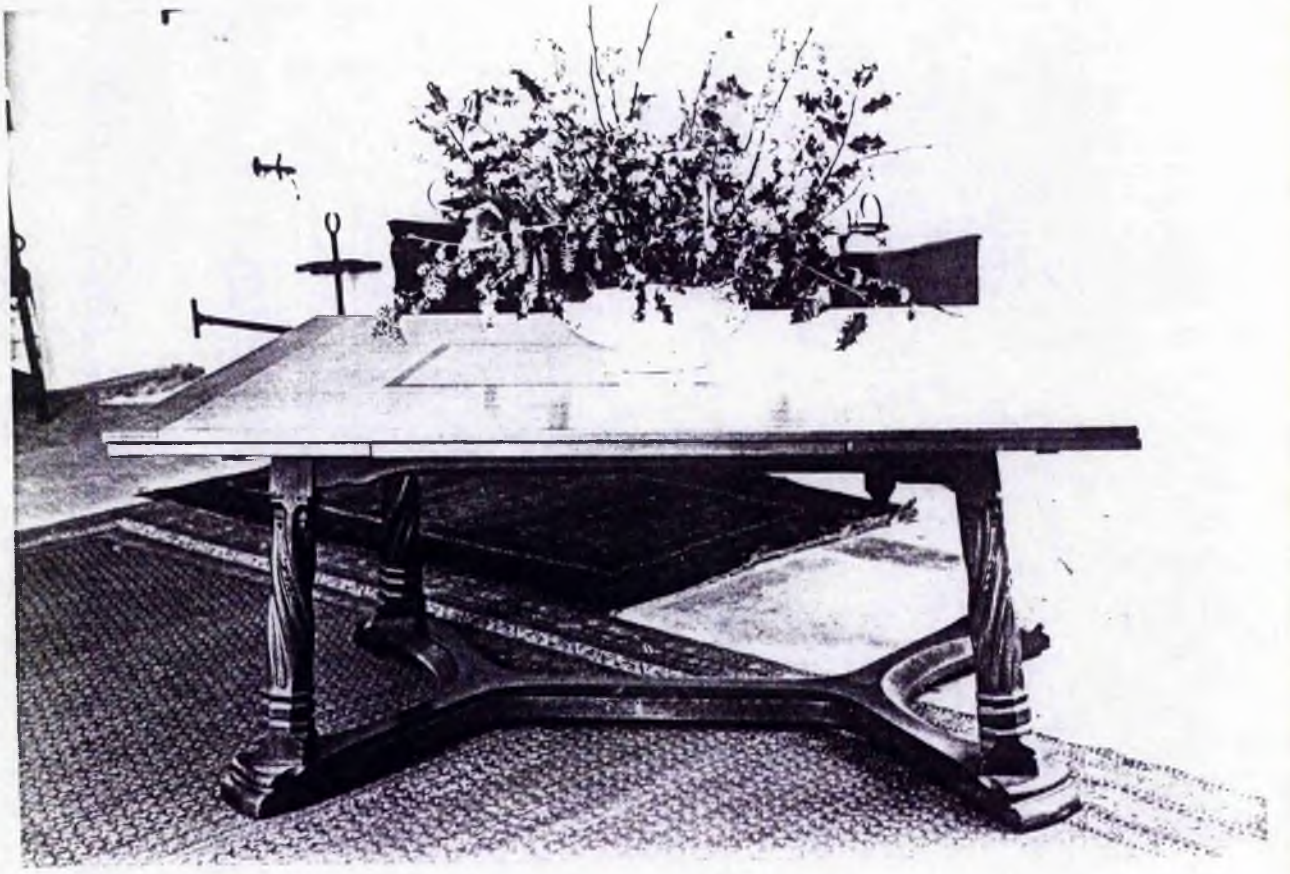
Related stylistically to catalogue 47, this round table has four slow-turned legs, set on x-shaped chamfered stretchers. A working drawing for this design is dated 12-2-1913 (WRA/B T10). The drawing reveals the table was conceived for a dining-room oriel window.

The top is quartered and banded; it is stipulated on the drawing that the gain of the wood was to follow the shape of the table top. The design was later repeated for the dining room at Balmanno Castle in 1918 (cat. 95), and for James Morton, for whom Lorimer built Tuethur, Carlisle, and remodelled Craigiehall, Edinburgh.

CATALOGUE 49

table
h. 74cm. w. 166cm., extending to 256cm. d. 119cm.
oak
National Galleries of Scotland, on loan to the National Trust for Scotland, Kellie Castle.
ill. Macbeth Shen 25.
PA

This table was originally made for Lorimer's close friend, D. Y. Cameron. The slow turn, embellished with carved kernels, is more decorative than the other examples of this type illustrated here (see cat. 49a). A rectangular outline of ebony is inlaid on the table top. A working drawing survives, dated 22-11-1911 (WRA/O P21). Unusually, this table has a plate underneath the table top, identifying it as the work of Whytock and Reid.



CATALOGUE 50

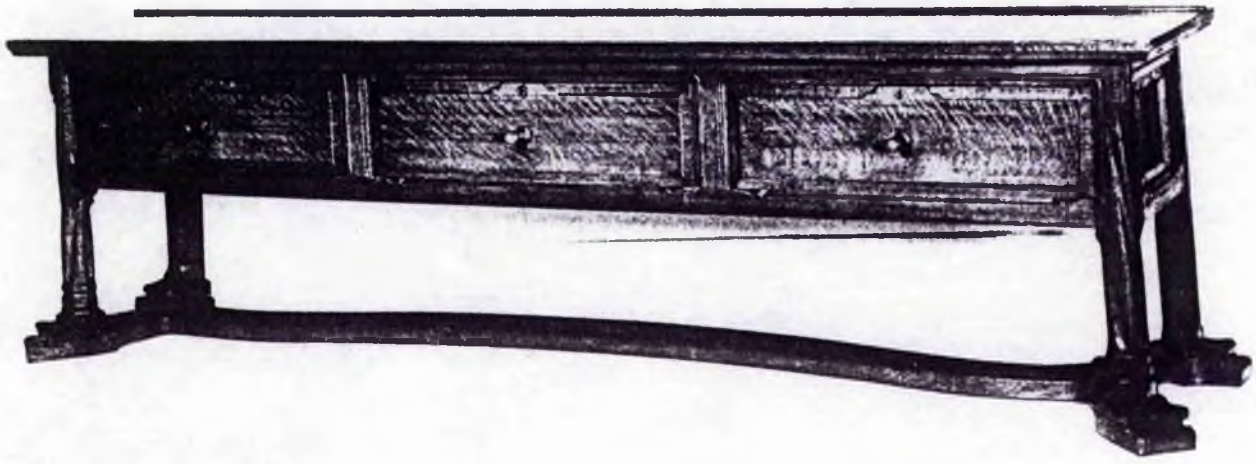
table
w. 550cm (extended) d. 122cm.
oak
ill. Phillips, Rowallan lot no. 707; Duncan, Memories and Visions 15.
Phillips, Scotland, 1989.

Made for Rowallan Castle in Ayrshire, this dining table has a central leg, carved, like the corner legs, with the slow turn. The piece belongs to a suite comprised of dining table, sideboard (cat. 51), and two serving tables. A working drawing survives for one of these serving tables, dated 16-10-1905 (WRA/B S26).

CATALOGUE 51

sideboard
w. 259cm. d. 53cm.
oak
ill. Hussey, Lorimer fig. 222; Savage, Lorimer and the Edinburgh Craft Designers fig. 166; Phillips, Rowallan lot no. 708.
Phillips, Scotland, 1989

The frieze is fitted with three deep moulded drawers, with wooden knobs. Linenfold panels clad the sides of the frieze. A long, sinuous stretcher unites the four slow-turned legs.

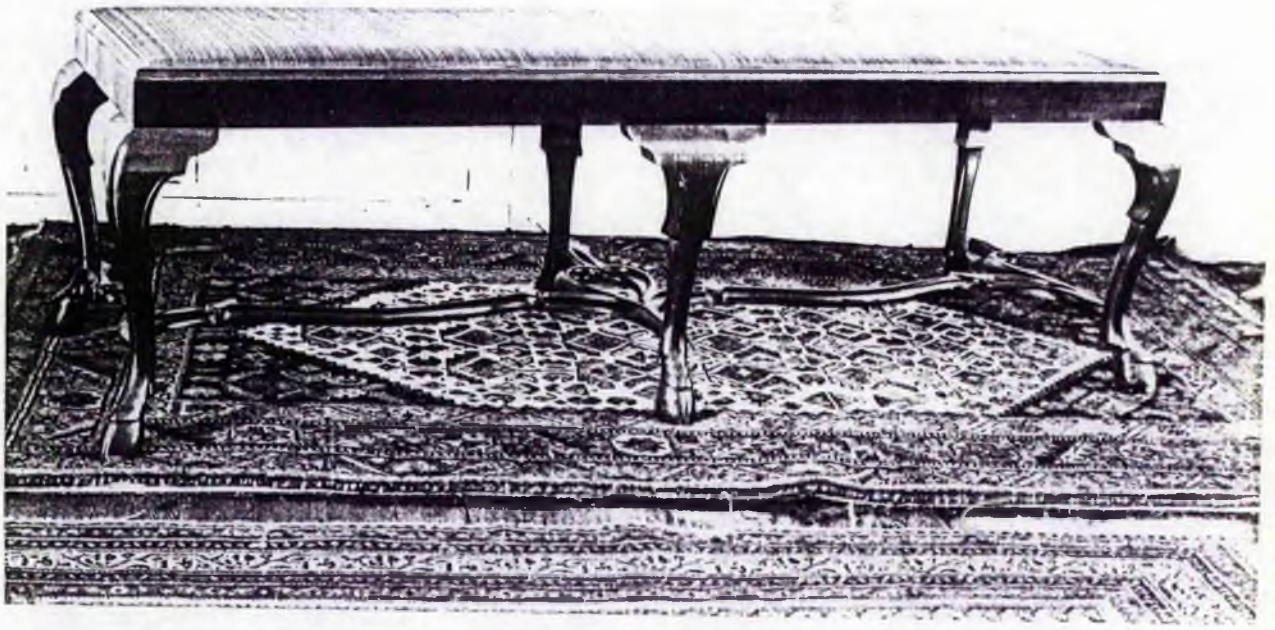


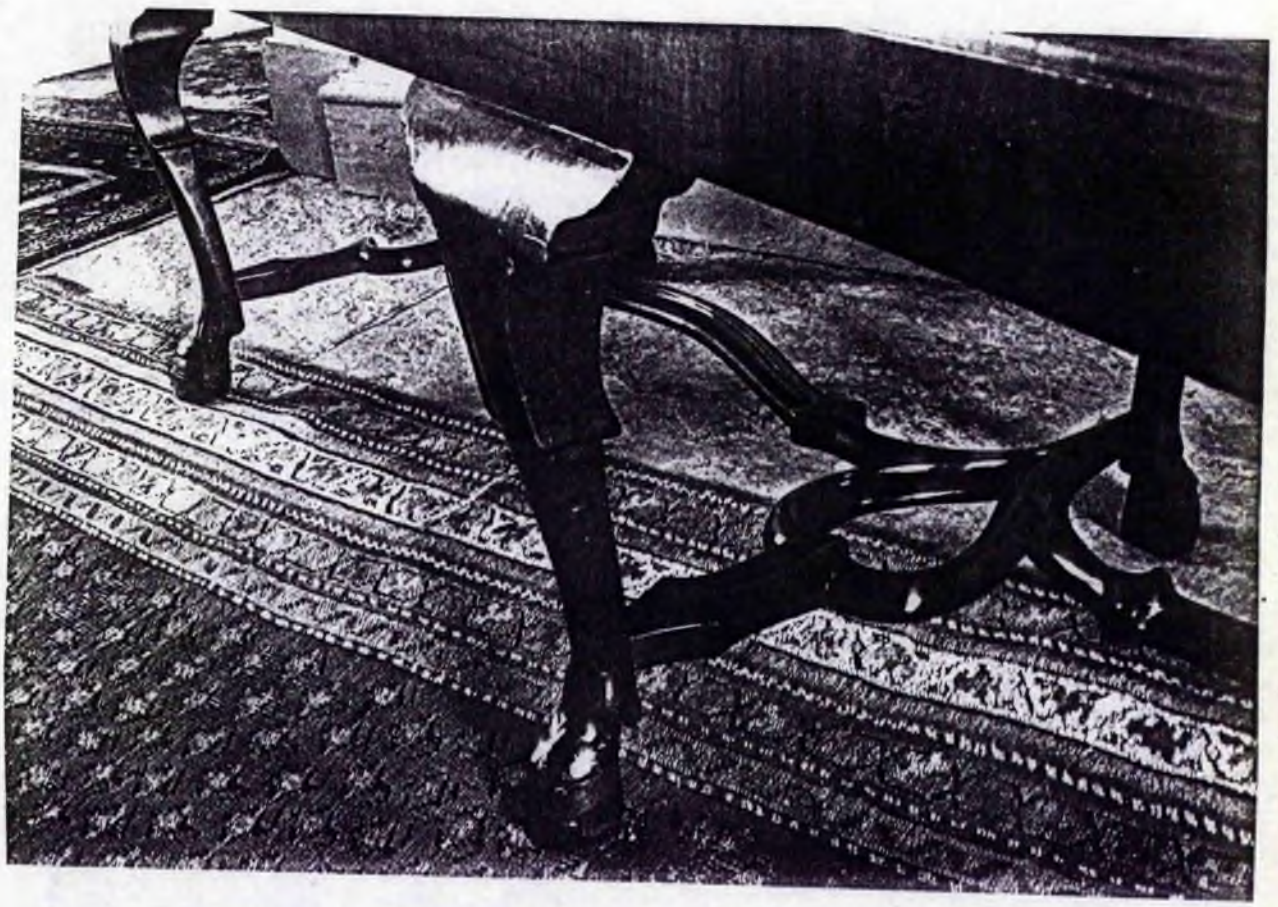
CATALOGUE 52

bench
h. 46.5cm w. 137cm. d. 46.5cm.
walnut veneer upholstered with horsehair
National Trust for Scotland, Kellie Castle
ill. Macbeth, "Nuremberg Twist," 42; "Lorimer and the Rijksmuseum," 284; Macbeth Shen 15.
LS 1990

Lorimer's first bench to this design, with stretchers "cribbed" from the Rijksmuseum sofa (cat. 52a), was made in 1900; there is a working drawing dated 8-8-1900, with Lorimer's explicit instructions on the shaping of the stretchers (WRA/O S9). He subsequently had many variations of the design made. A pair was provided for Rowallan with shaped friezes, and a pair was made for Monzie without the distinctive stretchers.

This is one of a pair made for Kellie Castle in 1910 (working drawing dated ?-9-1910, WRA/B S40).





CATALOGUE 53

chest of drawers
h. 83cm. w. 89cm. d. 55cm.
walnut veneer, marble top
National Trust for Scotland, Kellie Castle
ill. Macbeth Shen 16.
PA

The serpentine front of this chest is fitted with four graduated drawers, with dolphin drawer pulls by the Bromsgrove Guild. Cupboards with three shaped shelves are fitted either side of the drawers. The piece rests on front bun feet, and rear bracket feet. Chests to this design were envisaged for Balmanno (fig. 97) and Marchmont (fig. 82).

CATALOGUE 54

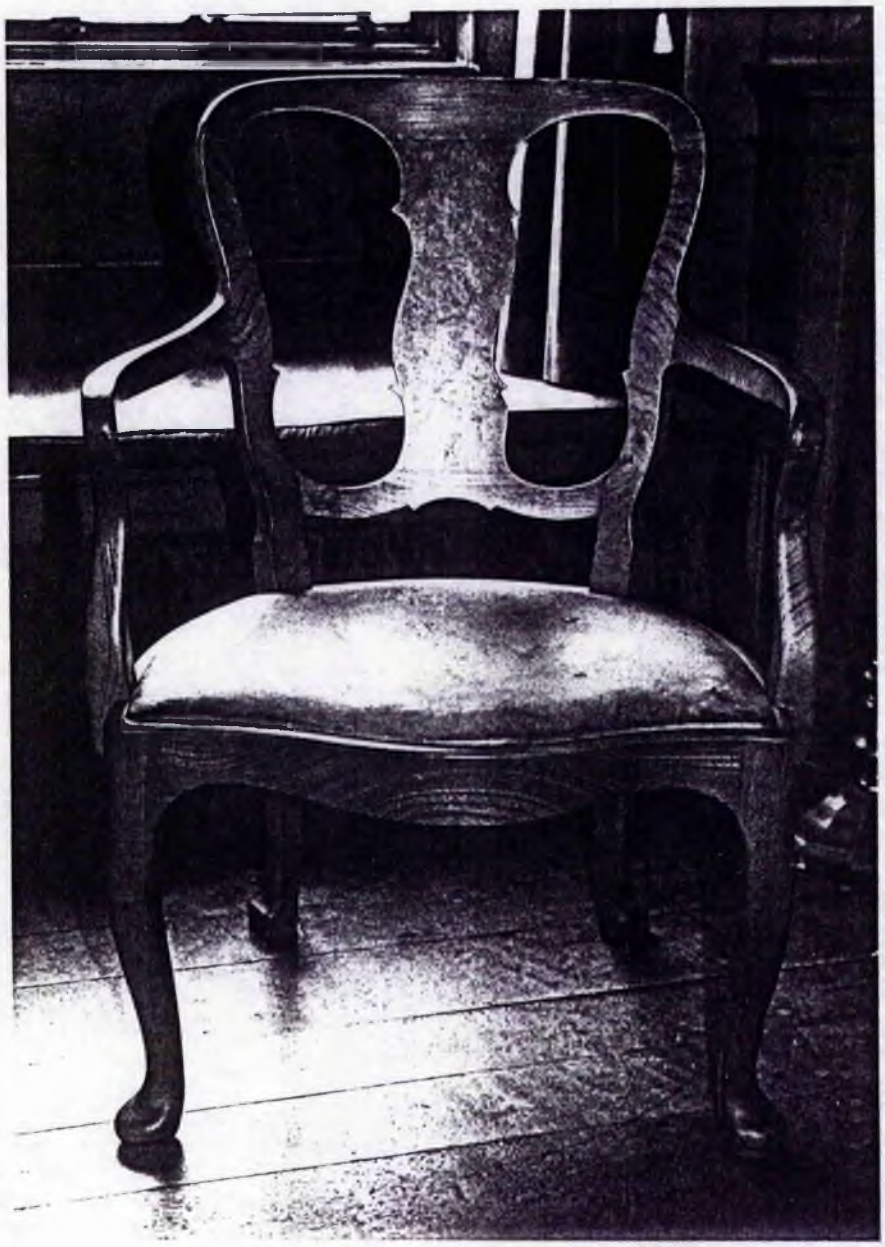
tea table
walnut
ill. Hussey, Lorimer fig. 229; Macbeth, "Nuremberg Twist," 44.
Lorimer Office album, SM

This tea table, with one deep drawer in the frieze, has cabriole legs with lappets at the hips, and pad feet. The apron, and tray edges are shaped. A photograph of the table appears in the office furniture album, with the pencilled annotation, "adapted fr(om) Dutch ones w(hich) were in W and R's shop. He straightened the leg, left out claw and ball and add ogee on top".

CATALOGUE 55

armchair
elm? with burr
h. 93cm. w. 58cm. d. 48cm.
private coll.
LS 1991

The chair belongs to a suite of library furniture made by Whytock and Reid for Glencruitten, Argyll, in 1927. This design was made for other commissions, sometimes with variations such as leather arm pads (there is an example in the Lorimer family collection). The solid back splat is veneered with burr, the leather seat is of drop-in construction, and the front cabriole legs terminate in pad feet, the rear legs terminating in block feet.



CATALOGUE 56

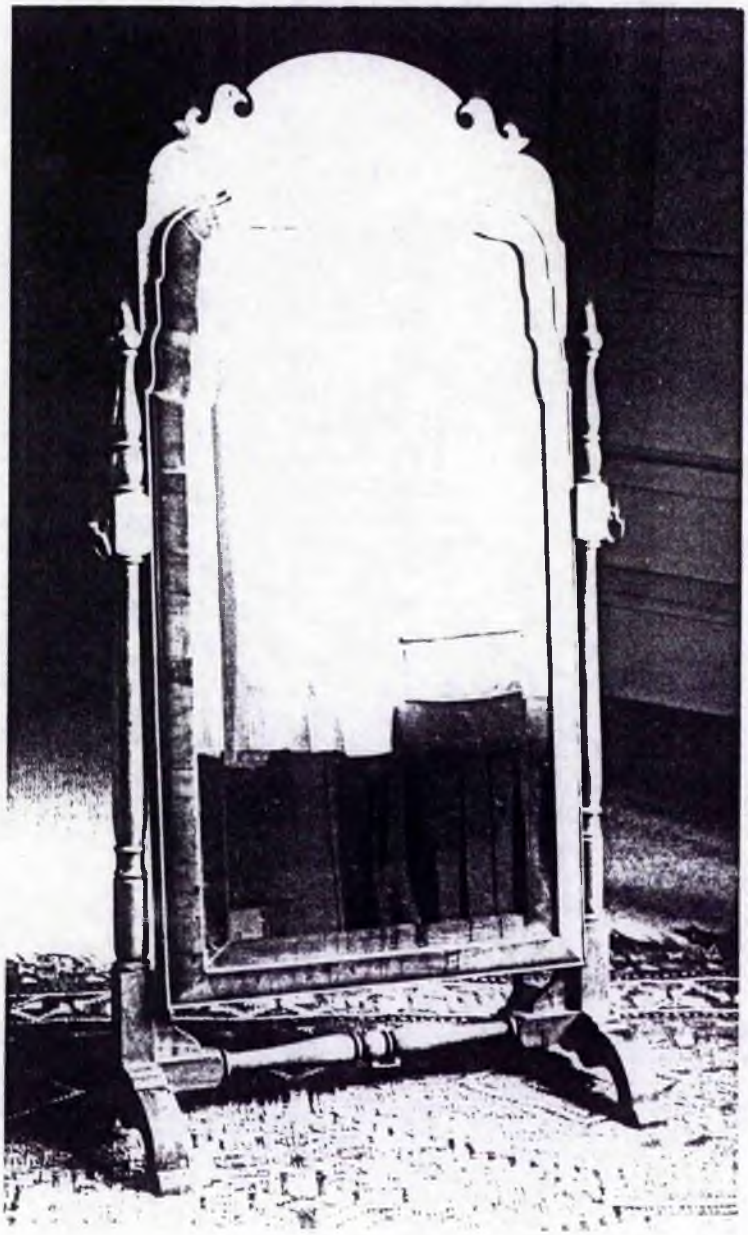
dressing glass
h. 180cm.
private coll.
LS 1990

The swing dressing glass with burr pediment was part of the furniture provided for the bedrooms situated in the old section of Monzie Castle. This item is on castors, and has ring handles fitted onto the side supports.

CATALOGUE 57

dressing glass
walnut
h. 77cm. w. 39cm.
National Trust for Scotland, Kellie Castle
LS 1992

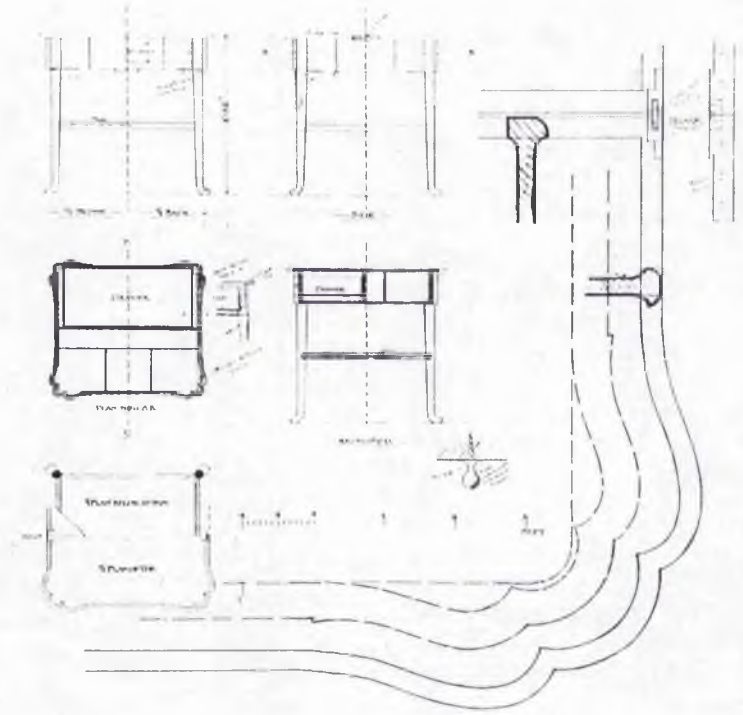
One of a large number of such designs, derived ultimately from early eighteenth-century sources, this dressing glass has a veneered pediment with paired birds in profile, a crossbanded frame, and bevelled glass.



CATALOGUE 58

tea table
Phillips, Scotland 1990

This design would seem to correspond with a detailed scale drawing from the Lorimer Office (cat. 58a, Kellie Castle). The table has a folding top with fitted interior, shaped legs with carved lappets on the hips, and pad feet. The bottom shelf is veneered.



CATALOGUE 59

armchair
h. 84cm. w. 58cm. d. 55.5cm.
coll. Hew Lorimer
PA

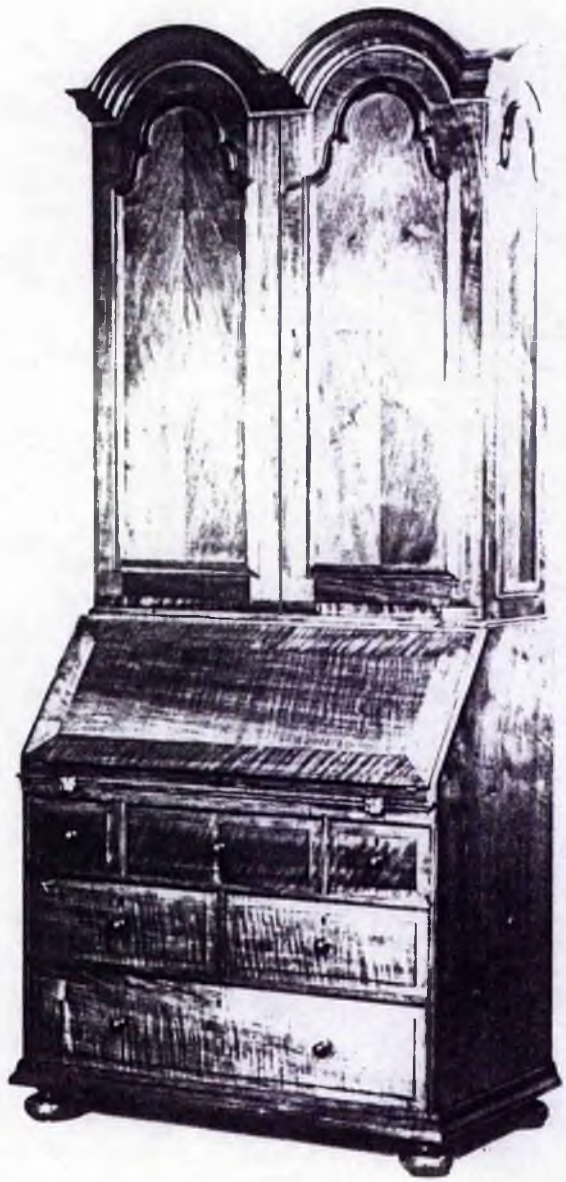
Derived from early eighteenth-century sources, this armchair has a hoop-back with solid back splat, curved arms, a drop-in seat with embroidered cover, front cabriole legs terminating in pad feet, and rear raked legs. A photograph of a chair for Balmanno to this design appears in the office furniture album, accompanied by a note indicating that it was adapted from a chair Lorimer had bought.

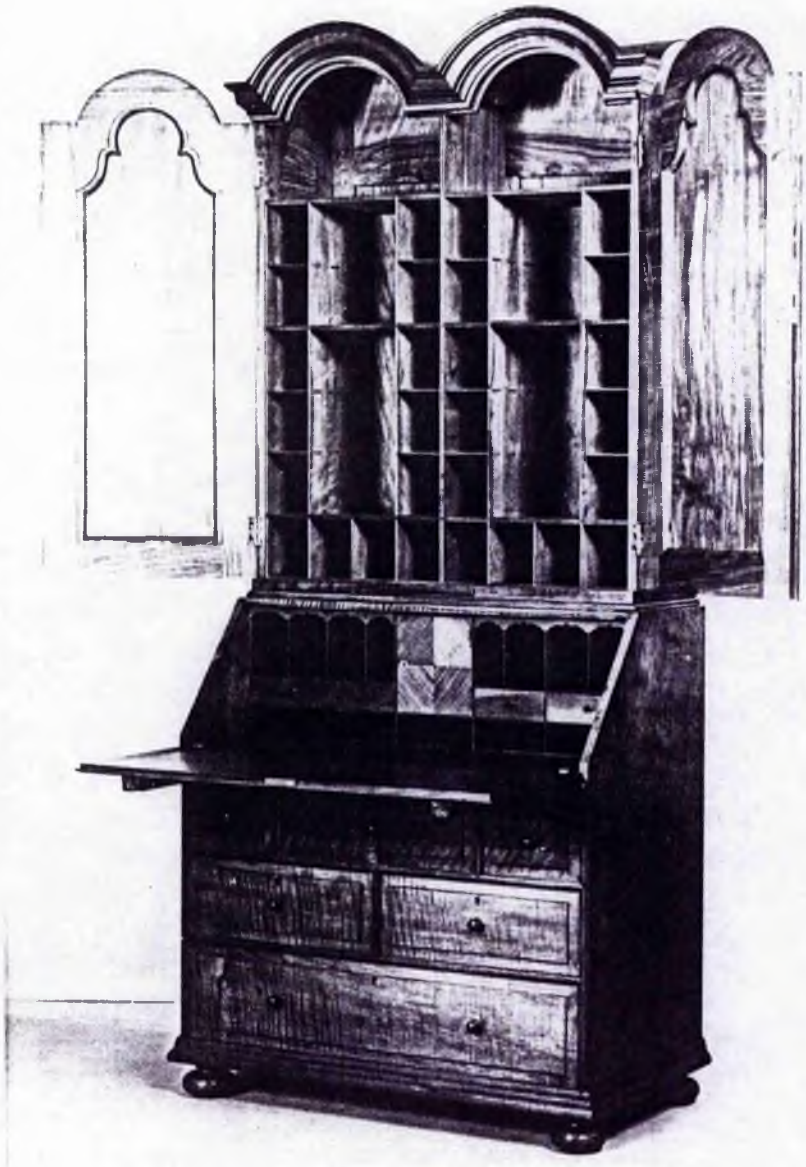
CATALOGUE 60

bureau bookcase
h. 231cm. w. 94cm. d. 53cm.
mahogany
ill. At Home 28.
Trustees of the National Museums of Scotland SVL 14

The bookcase has a moulded double-arched pediment and moulded panelling on the upper section, which is fitted with shelves and pigeonholes (cat. 60a). The desk folds forward to be supported on lopers carved with animal masks, revealing an interior fitted with drawers and letter racks. Below are six graduated drawers with wooden knobs. The bureau rests on bun feet.

A photograph of this piece appears in the office furniture album, where it is dated c.1898.





CATALOGUE 61

corner chair
h. 76cm. w. 46cm. d. 46cm.
National Museums of Scotland SVL 2
ill. At Home 14.
Photographed at Gibliston, NMS Gibliston album

One of a pair, made for Lorimer's own use, the chair has a drop-in leather-covered seat. With pierced splats, the design appears a relatively conventional interpretation of a mid eighteenth-century source, yet mannerisms include the reeded ends of the bow, and the scooped-out sections of the outer edges of the square-section legs. These contrast with the cylindrical balusters of the chair back.

CATALOGUE 62

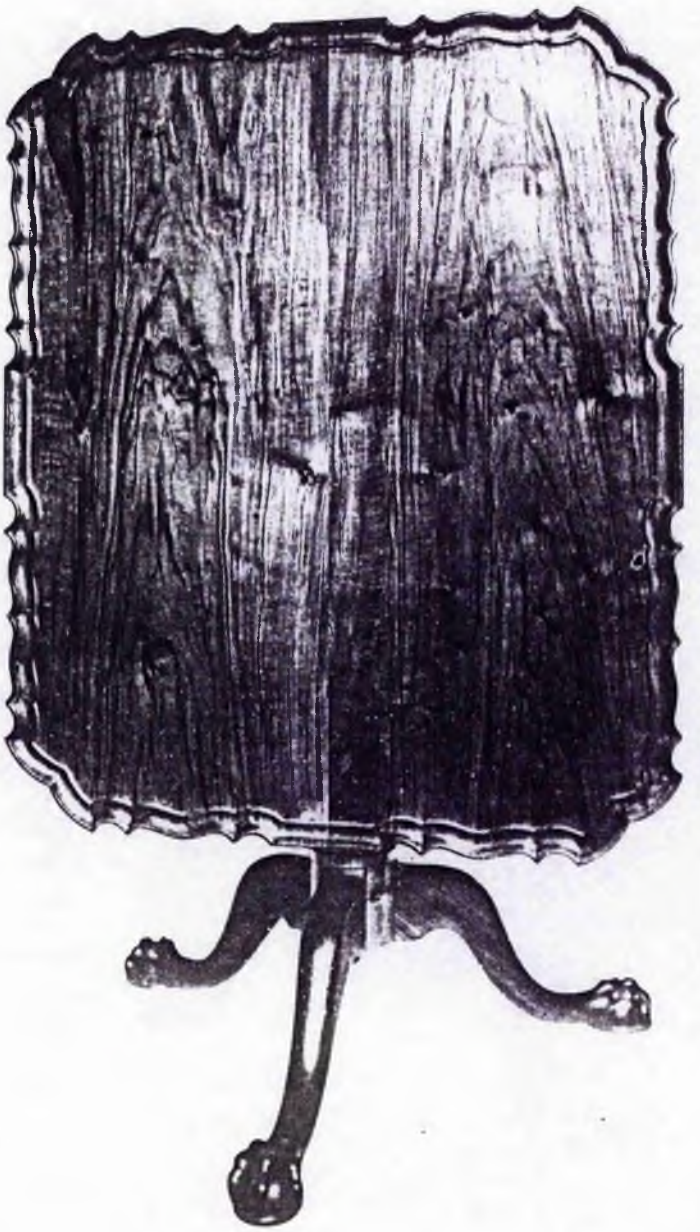
corner chair
h. 79cm. w. 62cm. d. 58cm.
ill. Hussey, Lorimer fig. 234B.
Lorimer Office album, SM

A photograph of this chair appears in the office furniture album, where it is attributed to Whytock and Reid and dated 1899. A version is owned by the National Trust for Scotland, Kellie Castle. A plainer example than catalogue 61, the back splats are solid. The cabriole legs terminate in hoof feet.

CATALOGUE 63

tea table
walnut
ill. Shaw Sparrow, Modern Home.

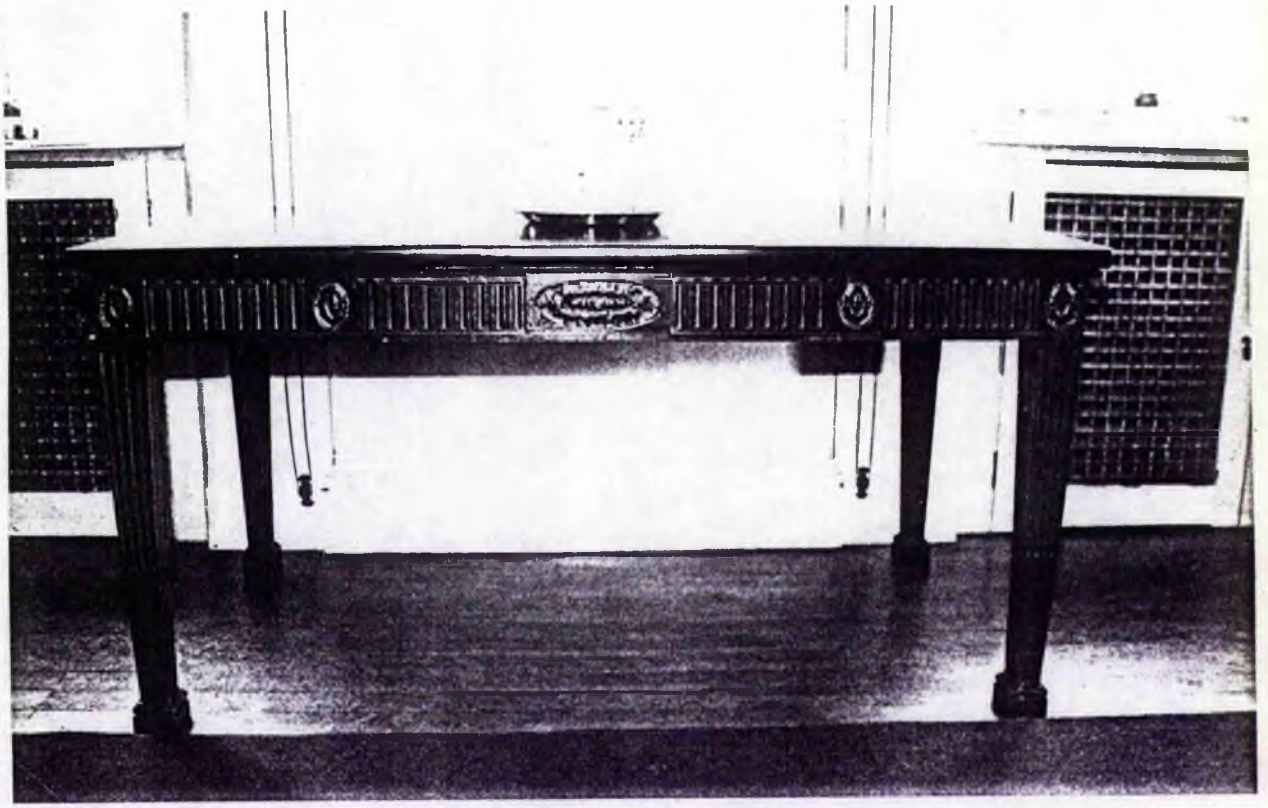
This folding tea table with a pie-crust edge has a pedestal support with claw and ball feet. A version of the design was envisaged for the Balmanno drawing room (fig. 97).



CATALOGUE 64

carving table
h. 71cm. w. 136.5cm. d. 76cm.
mahogany
private coll.
LS 1992

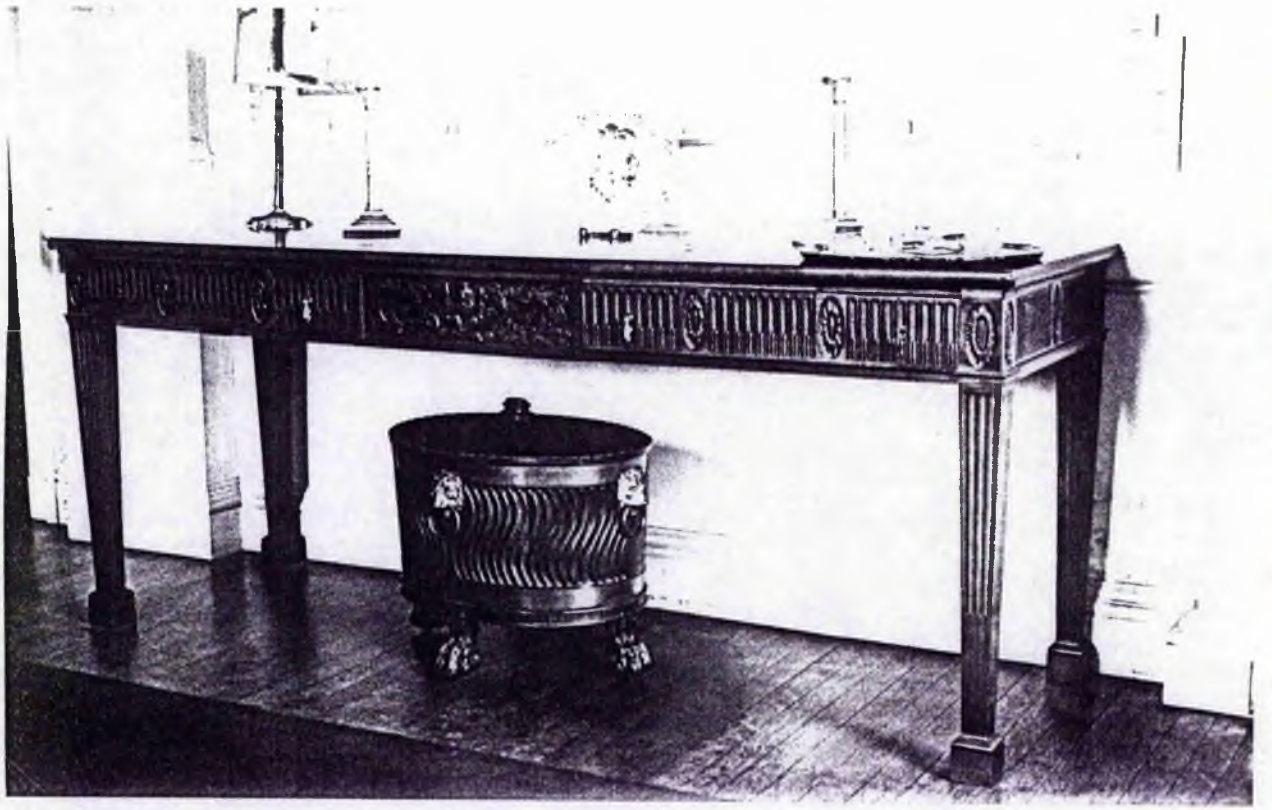
Part of a suite of dining room furniture provided for Monzie Castle, this table has fluted tapering legs on block feet, and a fluted frieze with carved medallions. A working drawing survives, dated 13-7-1911 (WRA/B S26).



CATALOGUE 65

sideboard
h. 96.5cm. w. 229cm. d. 75.5cm.
mahogany
private coll.
LS 1992

The sideboard shares the decorative vocabulary of the carving table (cat. 64); the legs and frieze are fluted, the latter enriched with carved medallions. The sideboard is fitted with two drawers with dolphin pulls, either side of a carved family crest.



CATALOGUE 66

table
h. 84cm. w. 152cm. d. 65.5cm.
walnut
private coll.
LS 1992

This hall table for Monzie Castle has a green marble top, a shaped frieze of striped walnut, cabriole legs with carved lappets and pad feet. A working drawing for the item is dated 4-4-1911 (WRA/B H2).

CATALOGUE 67

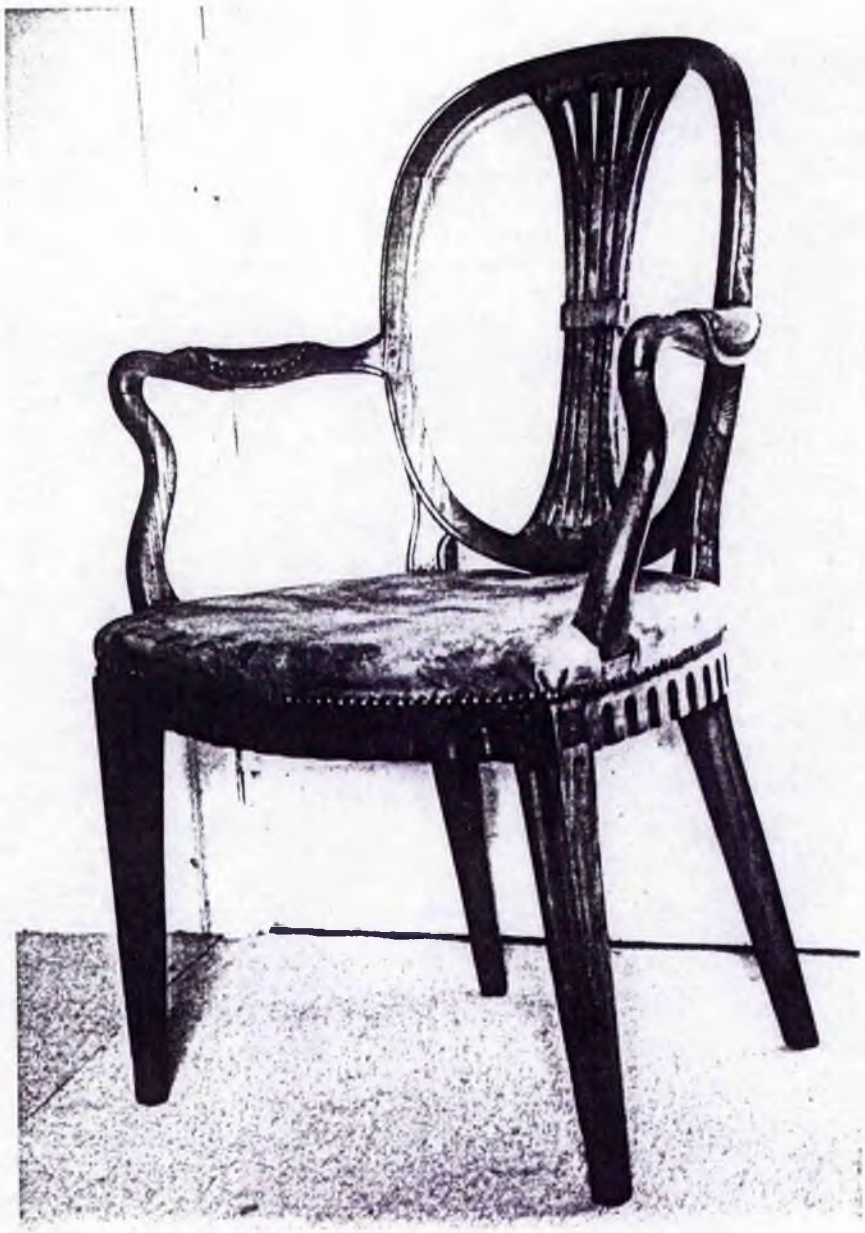
card table
h. 72.5cm. dia. 94cm.
stained mahogany
private coll.
LS 1992

This octagonal card table was made for the round card room in the morning room turret at Monzie Castle. Four drawers alternate with four pull-out tablets in the frieze. The four tapering legs, carved with harebells (cat. 67a), terminate in stump feet. The top is covered in cloth. An extant working drawing indicates that the table was intended to be "stained like *satiné*" (WRA/B C57).

CATALOGUE 68

armchair
h. 98cm. w. 53cm. d. 45.5cm.
coll. Hew Lorimer
LS 1992

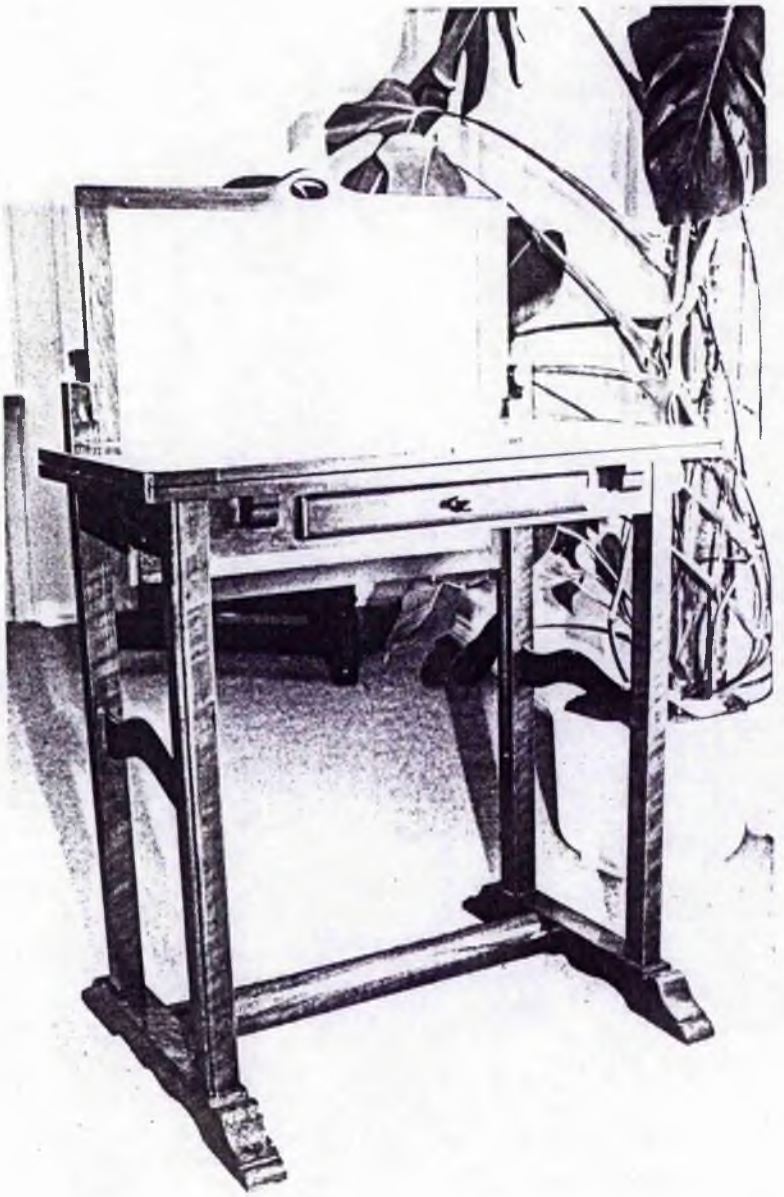
Derived from Hepplewhite-type examples, this armchair has a round back with a bound wheatsheaf. The arms have leather arm rests, and the stuffed-over seat is of leather. The seat rails and tapered legs have a bold fluted decoration, the tops of the legs carved with a medallion. A photograph of this chair appeared in the office furniture album (fig. 137).



CATALOGUE 69

firescreen table
h. 93cm. w. 61cm. d. 45cm.
National Trust for Scotland, Kellie Castle
PA

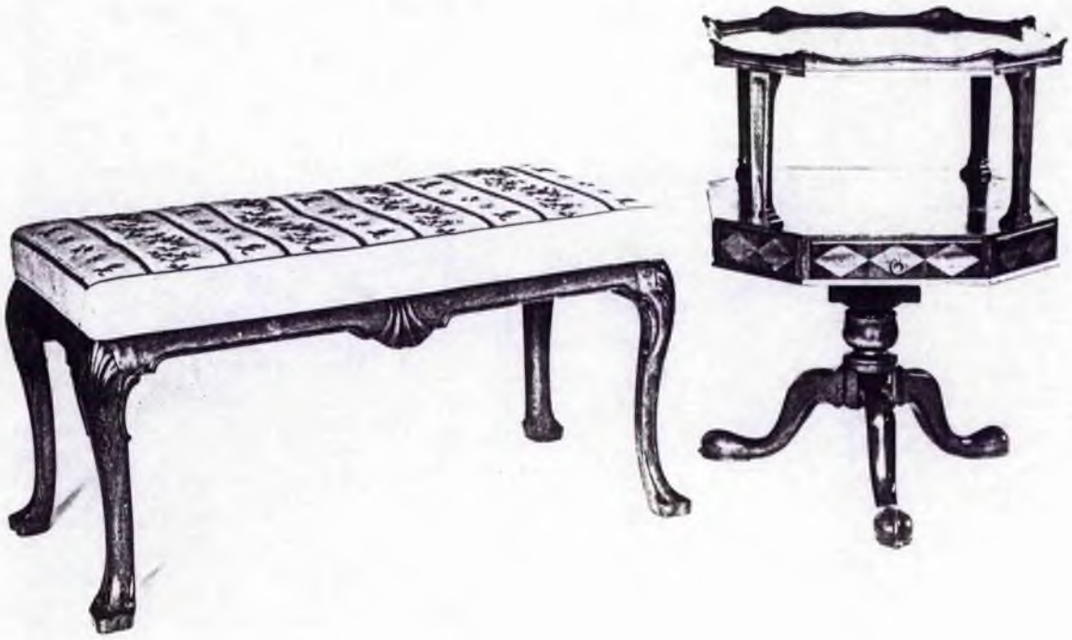
A composite item of furniture, this firescreen incorporates a desk which folds forward, to be supported on lopers. The frieze has a central drawer, with wooden knob. A firescreen with fabric panel is fitted into the rear. A sketch of what appears to be an eighteenth-century firescreen and work table appears in sketchbook 71 (fig. 79).



CATALOGUE 70

revolving bookcase (right)
mahogany
ill. Phillips, Rowallan lot no. 688.
Phillips, Scotland, 1989

This table belongs to the body of furniture provided for Rowallan. The octagonal frieze has diamond marquetry and a single drawer. The octagonal tray top has pie-crust edging. The bookcase rests on a short pedestal and a tripod base with pad feet. A drawing by Lorimer of a similar square example appears in sketchbook 66 (fig. 80). An extant working drawing documents that this octagonal bookcase was made for Lorimer for Rowallan; the drawing also indicates a version of this design was ordered by Lorimer for Warrack (WRA/B E5).



CATALOGUE 71

armchair
mahogany
ill. Hussey, Lorimer fig. 234A; Christie's, Marchmont lot no. 120.
Christie's, 1984

One of a set of fourteen, this dining chair has a shaped solid back splat joined to the stiles, drop-in leather seat, and front cabriole legs on pad feet.

CATALOGUE 72

side chair and armchair
walnut
ill. Christie's Marchmont lot no. 51.
Christie's, 1984

The two chairs belong to a set of five, with pierced baluster-shaped back splats, drop-in serpentine seats, front cabriole legs with lappets at the hip, and pad feet.

CATALOGUE 73

side chair
burr elm and walnut
ill. Christie's Marchmont lot no. 88.
Christie's, 1984

One of a set of five, this chair is of hoop-back construction, with a solid baluster-shaped back splat, drop-in seat, front cabriole legs with lappets and pad feet.

CATALOGUE 74

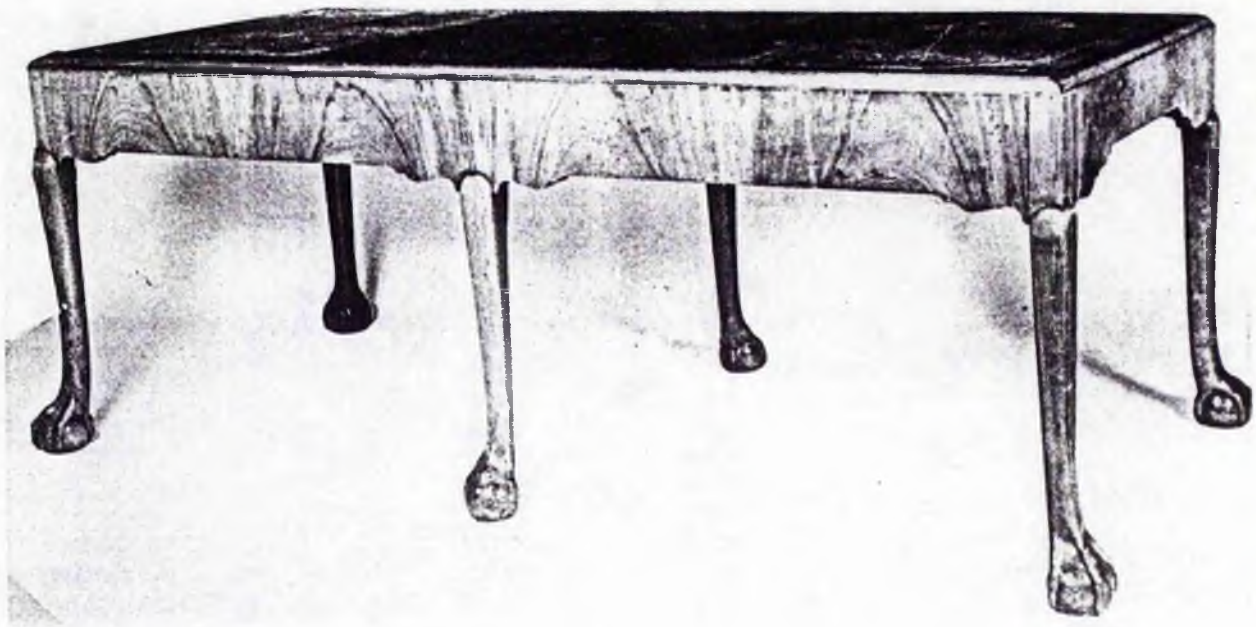
tripod table
w. 61cm.
mahogany
ill. Christies' Marchmont lot no. 75.
Christie's, 1984

The waved rectangular top rests on a moulded column, with arched tripod legs and pad feet. A photograph of this table is included in the office furniture album, with the annotation, "one at () Ho. copied for Marchmont".

CATALOGUE 75

table
w. 183cm.
walnut
ill. Christie's Marchmont lot no. 79.
Christie's, 1984

The top of this writing table is partially leather-lined. The six club legs terminate in claw and ball feet.



CATALOGUE 76

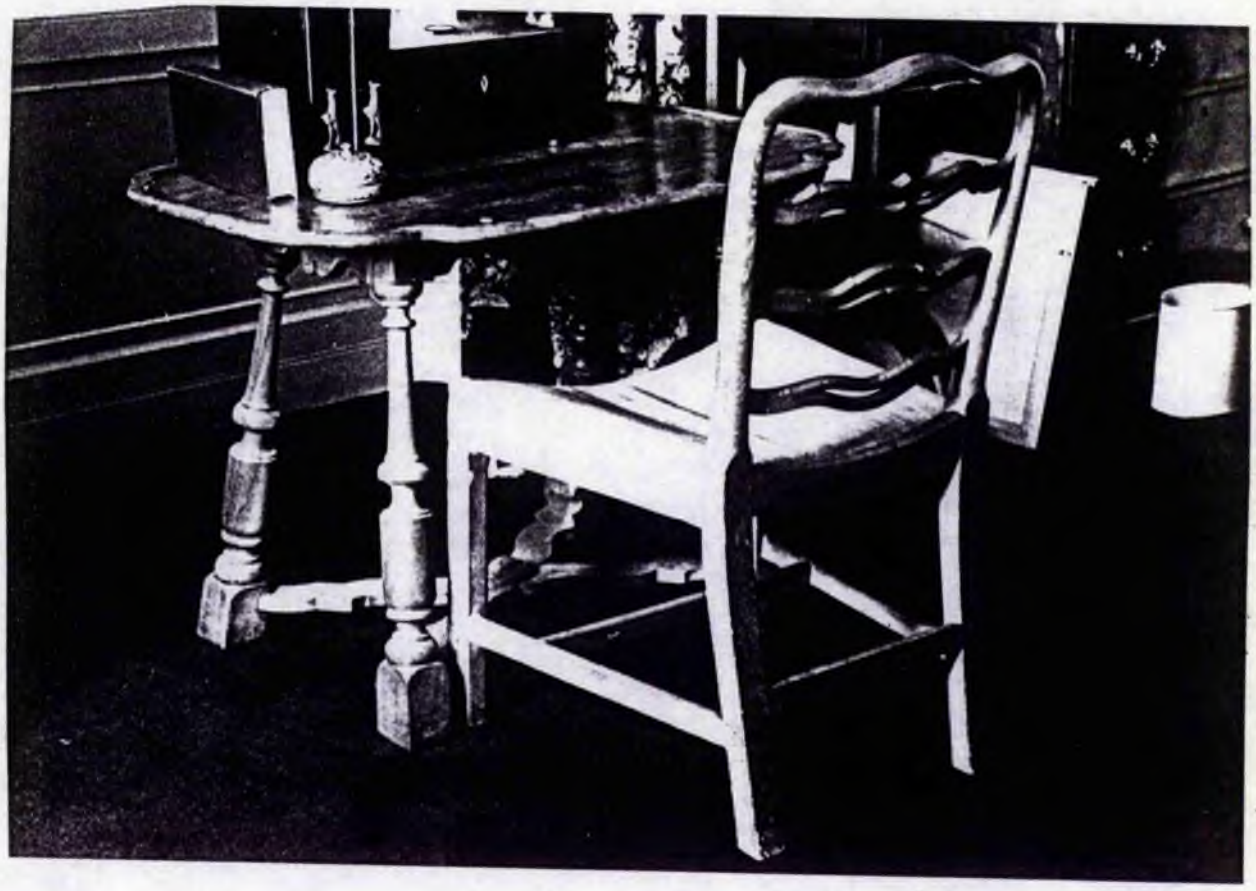
basin stand
w. 122cm.
mahogany
ill. Christie's Marchmont lot no. 63.
Christie's, 1984

One of numerous basin stands provided for Marchmont, this example is fitted with a green marble top, a single drawer with veneered front and ring handles, and a lower concave shelf uniting four cabriole legs on pad feet. An extant working drawing for this basin stand is dated 15-5-1914 (see appendix 1).

CATALOGUE 77

table
private coll.
photographed at Gibliston, NMS Gibliston album

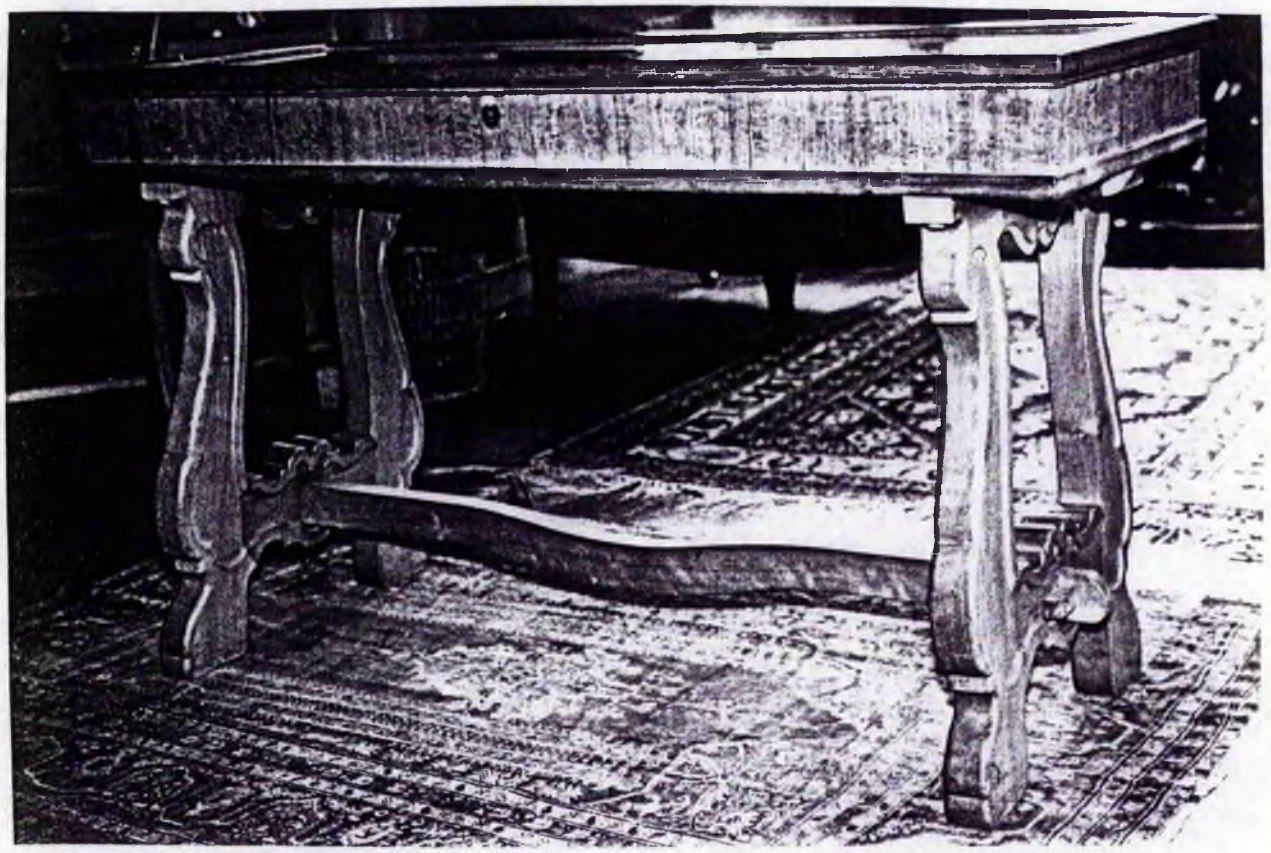
This table, with shaped oval top, on turned legs and block feet, united by x-shaped stretchers, was inspired by a table Lorimer had seen in Vicenza (fig. 83). An extant working drawing, with job lines dated 26-9-1923, and 11-1-1924, indicates the design was made for Gibliston and for Tuethur (WRA/B B33).

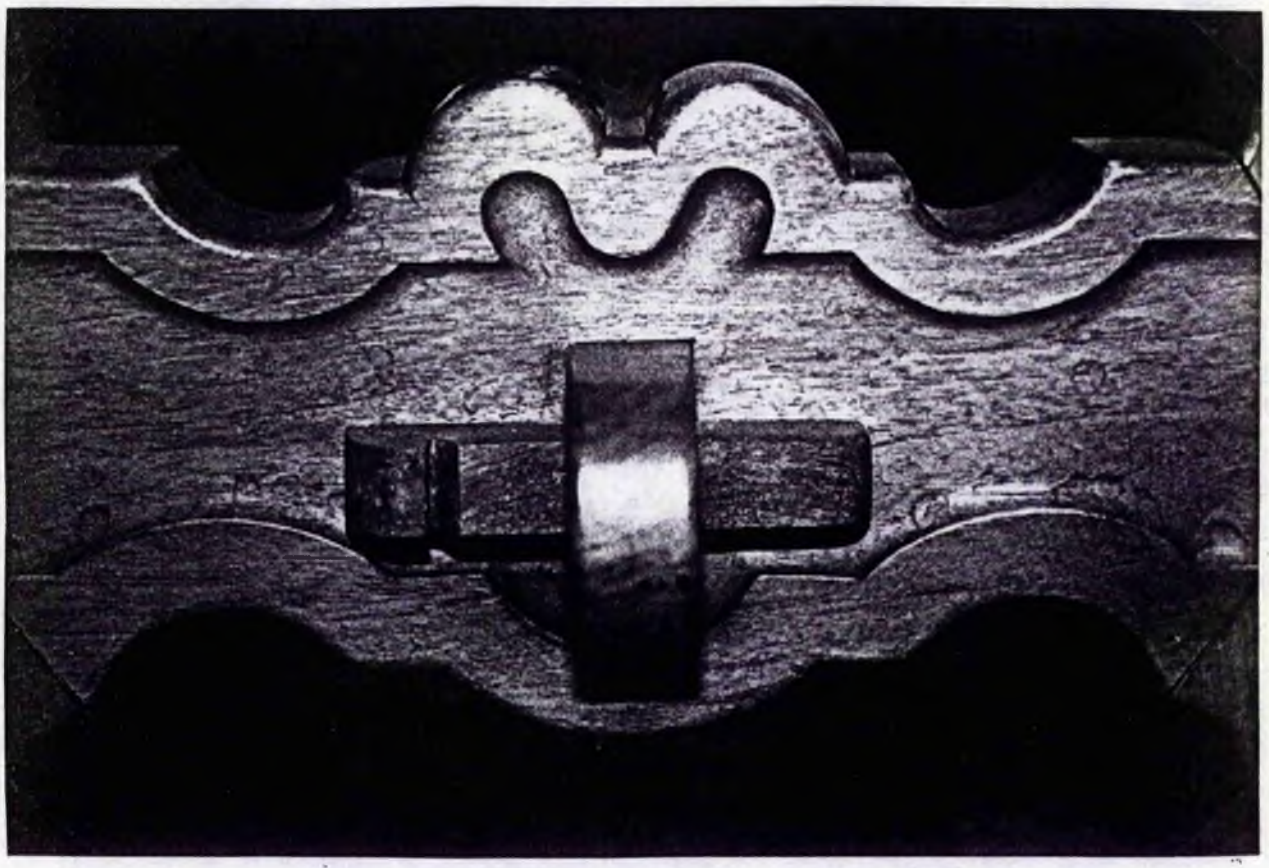


CATALOGUE 78

display table
h. 76cm. w. 121cm. d. 49cm.
private coll.
ill. Savage, Lorimer and the Edinburgh Craft Designers
fig. 177.
LS 1991

The suite of furniture made for the library extension at Glencruitten comprises several display tables. This rectangular, glass-topped version rests on sculptural haffit ends. The shaped stretcher is united to the supports by keyed mortice and tenon joints (cat. 78a). The vocabulary might be compared to that of furniture appearing in Lorimer's sketchbook (71) from a visit to Italy in 1926 (fig. 89).

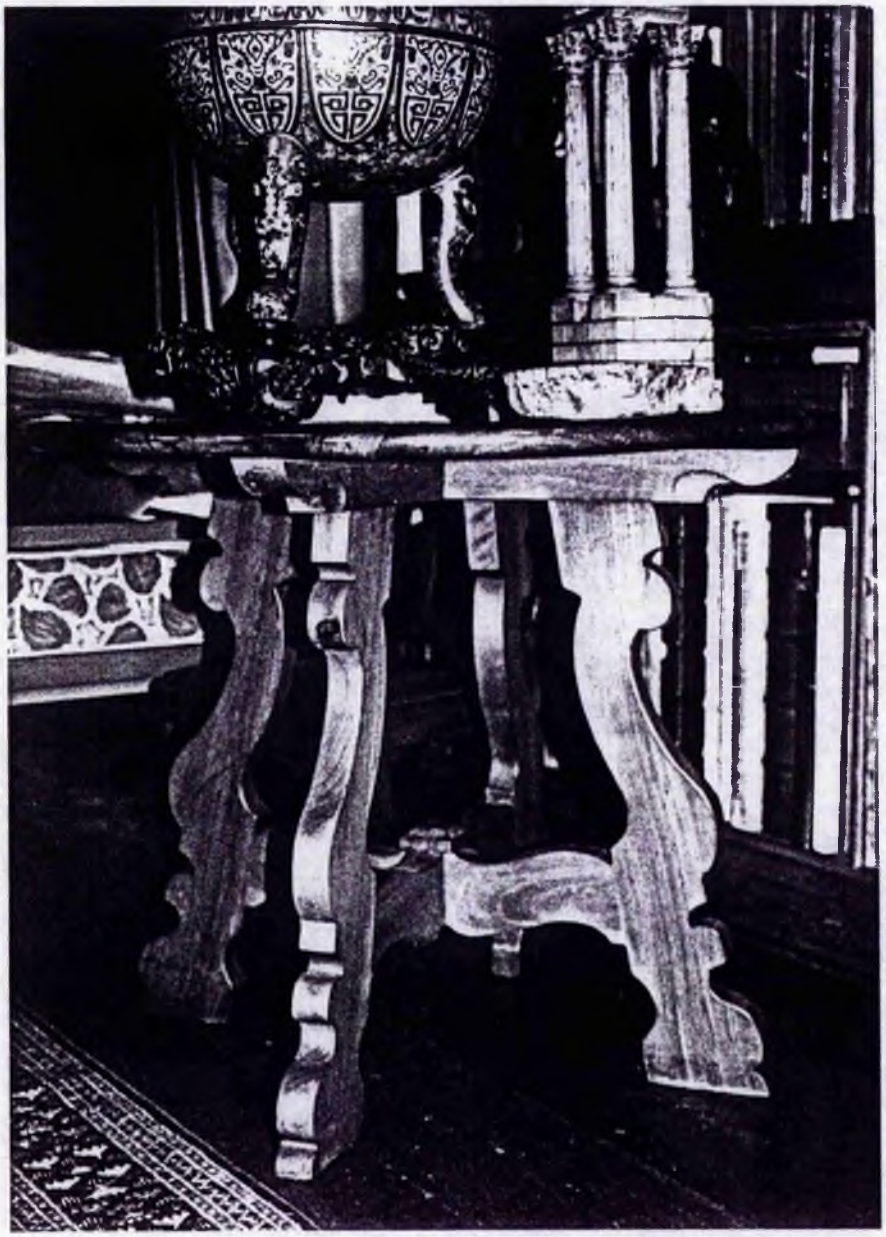




CATALOGUE 79

table
h. 69cm. dia. 83cm.
private coll.
LS 1991

This round table for Glencruitten is similar to catalogue 78, in the boldness of the shaped supports, united by stretchers. A comparable design appears in sketchbook 71 (fig. 90).



CATALOGUE 80

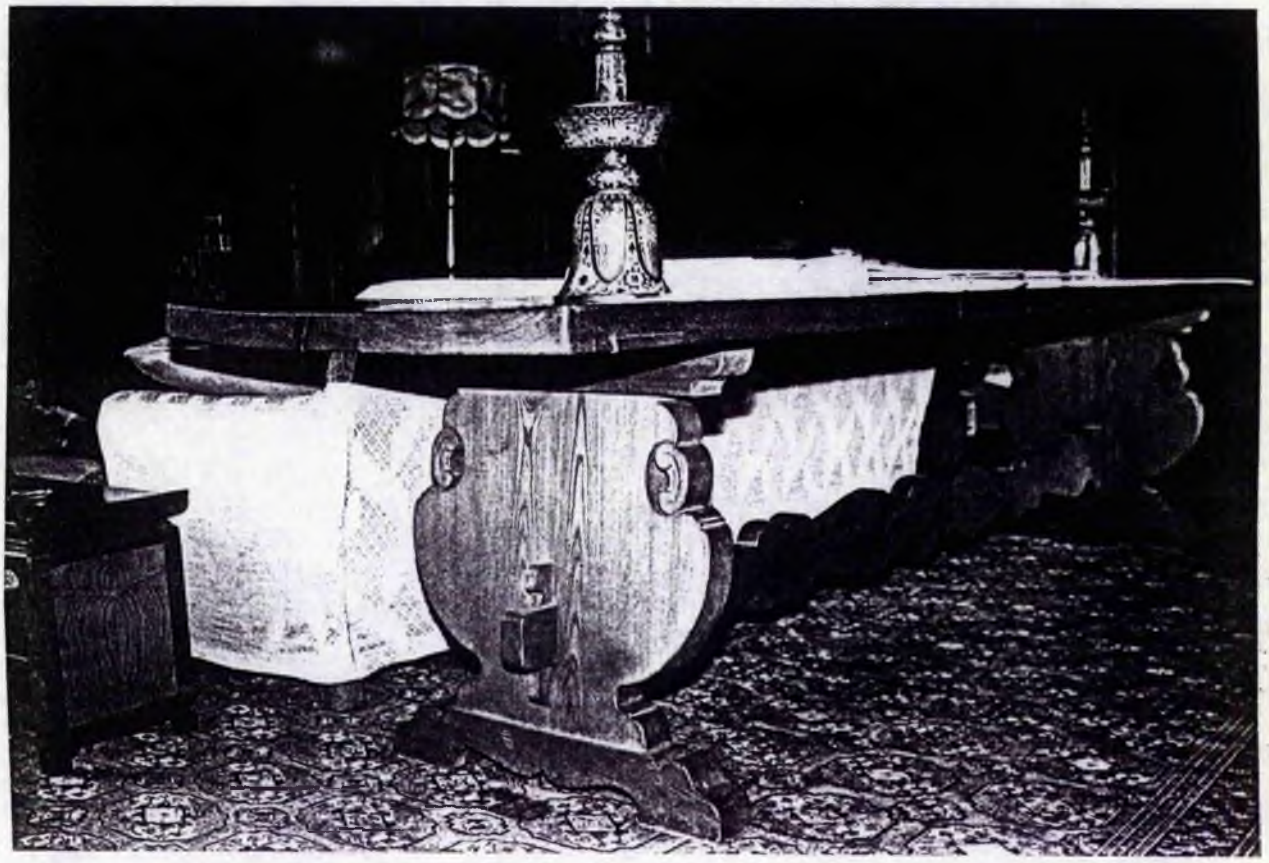
desk
h. 73cm. w. 122cm. d. 60cm.
private coll.
ill. Savage, Lorimer and the Edinburgh Craft Designers fig. 176.
LS 1991

This desk for Glencruitten has two cedar-lined drawers faced with burr veneer, with dolphin drawer pulls by the Bromsgrove Guild. The desk rests on shaped end supports united by a chamfered stretcher. A working drawing exists, but the date is undecipherable (WRA/O W27).

CATALOGUE 81

sofa table
h. 74cm. w. 305cm. d. 74cm.
ash
private coll.
LS 1991

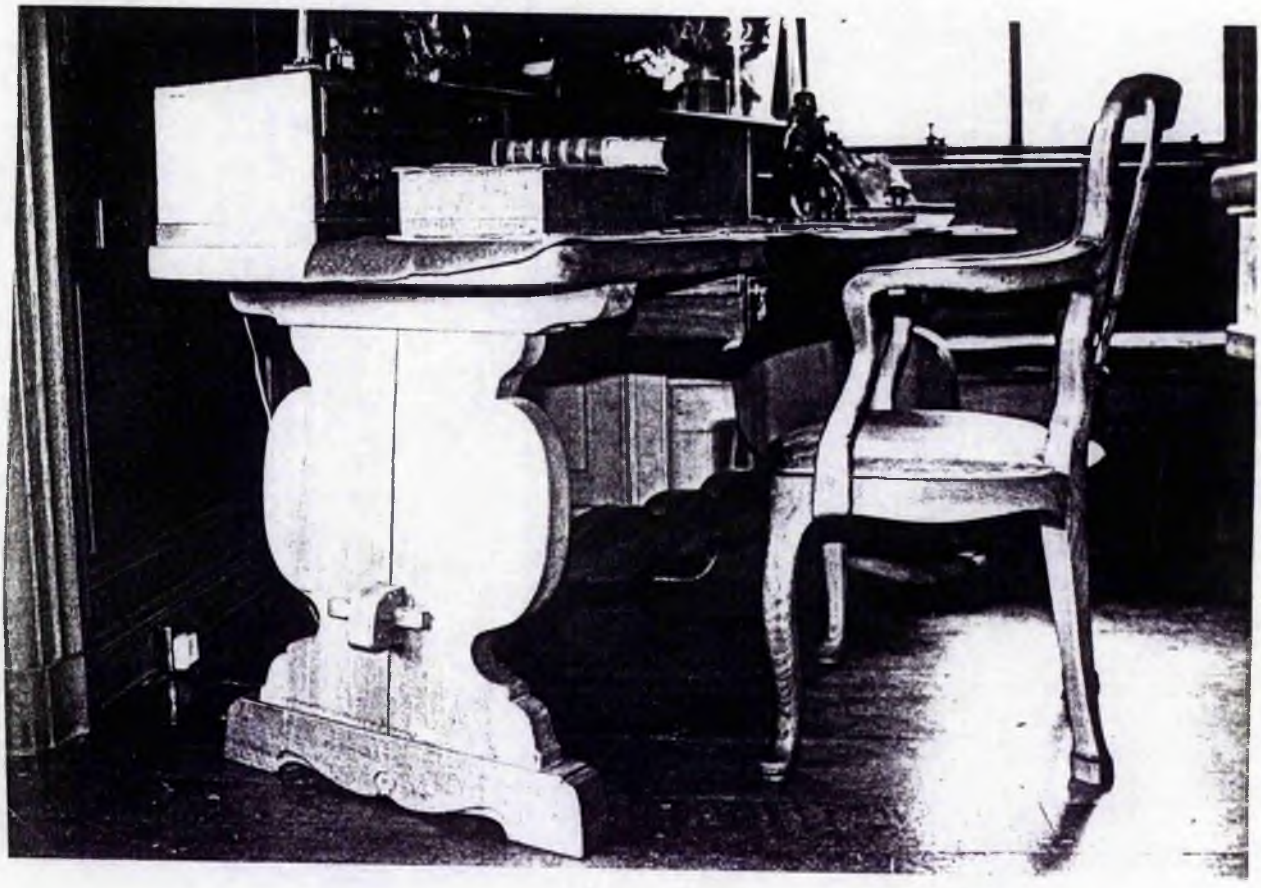
For Glencruitten library, this sofa table has shaped haffits, united by a shaped central stretcher. The table may be compared to one Lorimer sketched in Rome, 1926 (fig. 91). A working drawing is dated 19-5-1927 (WRA/O T5).



CATALOGUE 82

desk
h. 94cm. w. 153cm. d. 65cm.
walnut
private coll.
ill. Hussey, Lorimer fig. 224.
LS 1991

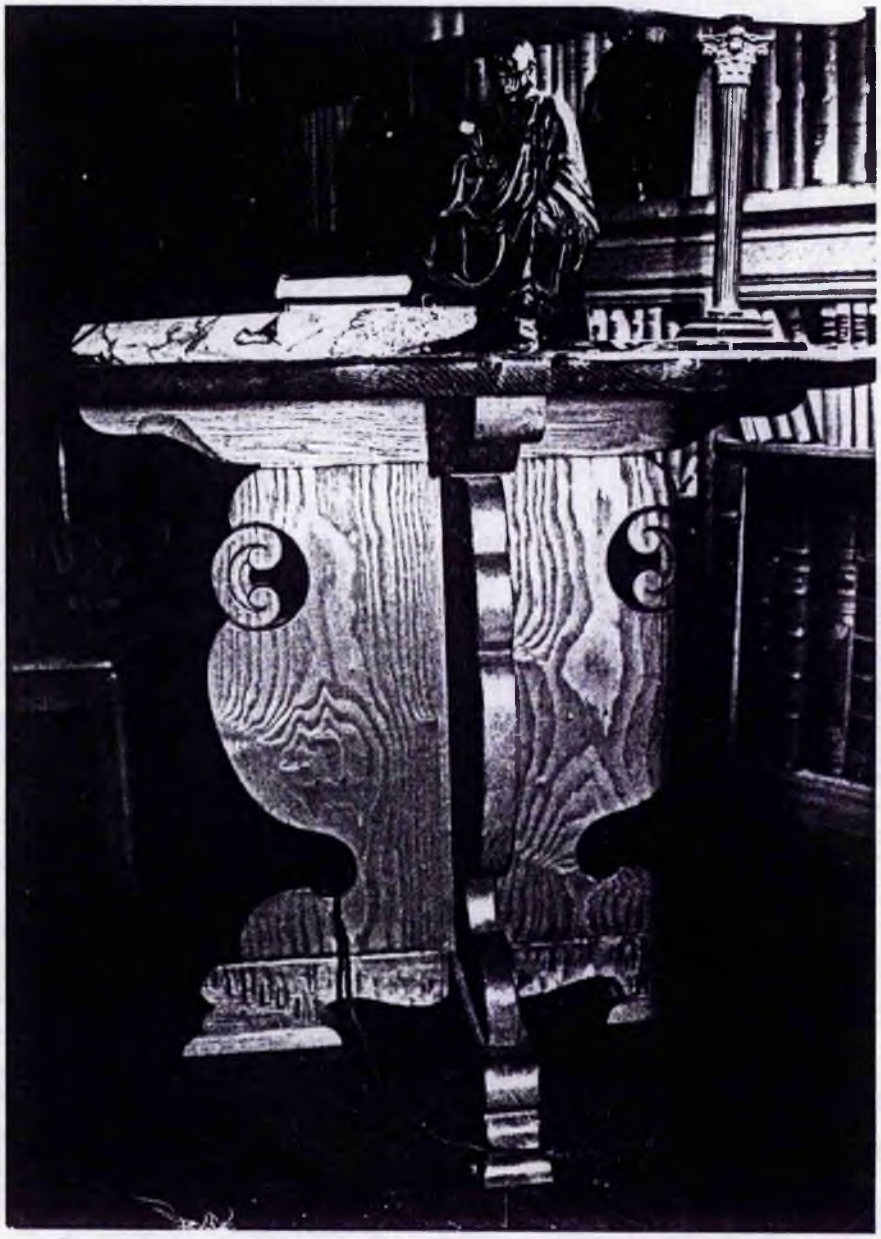
The rear stage of this desk for Glencruitten library is comprised of four drawers faced with burr veneer, with wooden hook handles. The concave drawer under the desk top is similarly faced with burr veneer, and fitted with dolphin drawer pulls. The drawers are lined with mahogany. The shaped haffits are united to stretchers by keyed mortice and tenon joints. A working drawing remains in the Whytock and Reid archives (WRA/O W27).



CATALOGUE 83

table
h. 69cm. dia. 82cm.
ash
private coll.
LS 1991

This "curly ash" table for Glencruitten is similar in dimension and conception to catalogue 79. An extant working drawing is dated 19-5-1927 (WRA/O T9): "Tea table for window; shaped tray top, four half checked shaped haffits".



CATALOGUE 84

table
h. 72cm. w. 121cm. d. 62cm.
oak
private coll.
PA 1991

Of "Lindisfarne design", this semi-circular table was originally made for the business room at Balmanno Castle. A working drawing survives, dated 1-2-1918 (WRA/B S26).

CATALOGUE 85

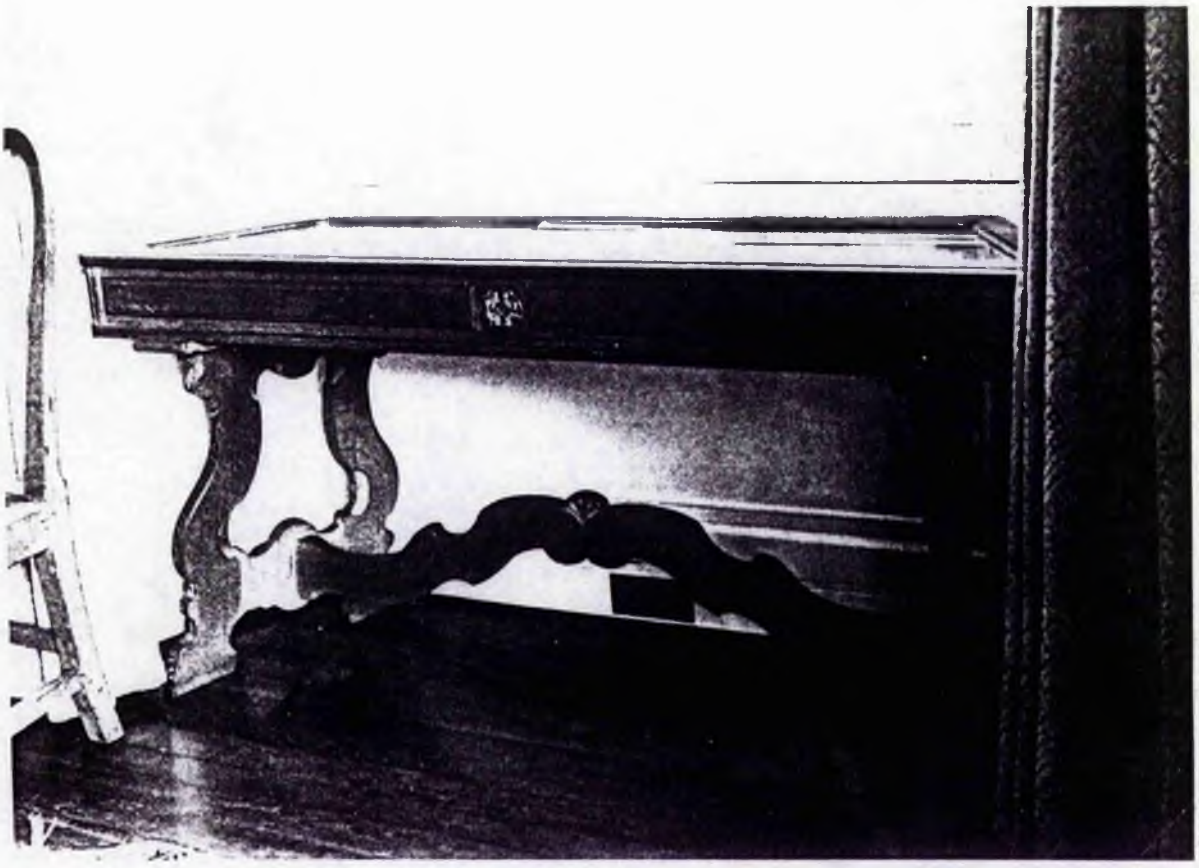
display table
h. 71cm. w. 244cm. d. 61cm.
oak
photographed at Gibliston, NMS Gibliston album

Made for Lorimer's own use, this display table has three drawers in the frieze, shaped haffits similar to items belonging to the Glencruitten suite, and curved stretchers, tenoned through the haffit ends. A larger variant was earlier made in chestnut for Marchmont (see appendix 1). The working drawing with job lines dated 4-6-1925 for Marchmont, and 15-8-1928 for Gibliston, indicates that the cabinet makers were to "use very strongly chamfed stuff and open out" (WRA/B Marchmont Pallet).

CATALOGUE 86

display table
h. 75cm. w. 150cm. d. 44cm.
oak
National Museums of Scotland SVL 6
photographed at Gibliston, NMS Gibliston album

The display table is a recurrent item in Lorimer's repertoire; this version has a trapezoidal glass case, supported on haffit ends, with an arched stretcher connected by keyed mortice and tenon joints.



CATALOGUE 87

games table
oak, with marble top
photographed at Gibliston, NMS Gibliston album

As with similar elements on the Glencruitten suite, the shaped supports of this table are reminiscent of Italian furniture in Lorimer's sketchbooks. This example has a shaped lower shelf.

CATALOGUE 88

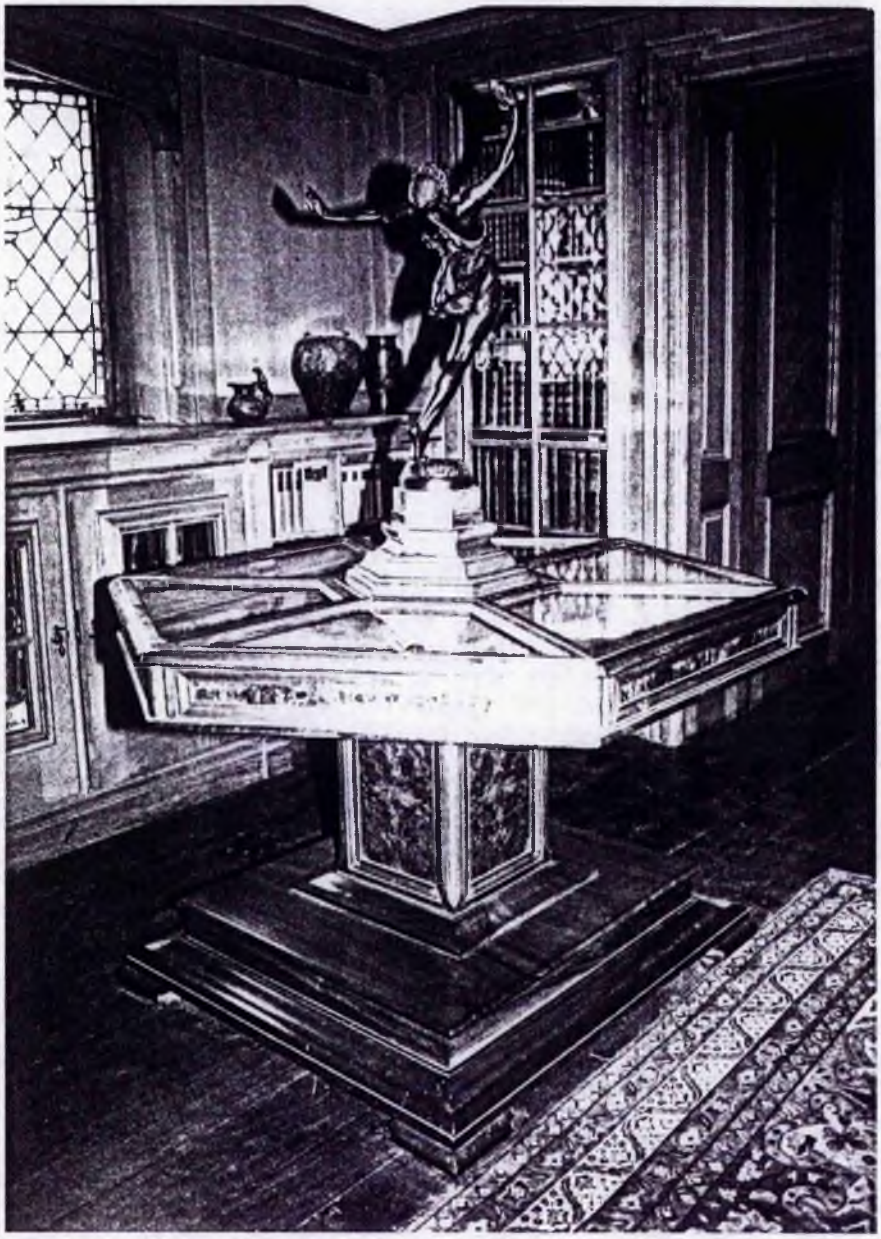
table
h. 71cm. w. 152.5cm. d. 84cm.
oak
National Trust for Scotland, Kellie Castle
PA 1992

This polygonal table with oval lower shelf is comparable in the manner of its supports to items belonging to the Glencruitten library suite. The table top has an inset panel of marble, and the tenons of the supports are visible.

CATALOGUE 89

display table
h. 82cm. w. 118.5cm.
walnut
private coll.
ill. Hussey, Lorimer fig. 226.
LS 1991

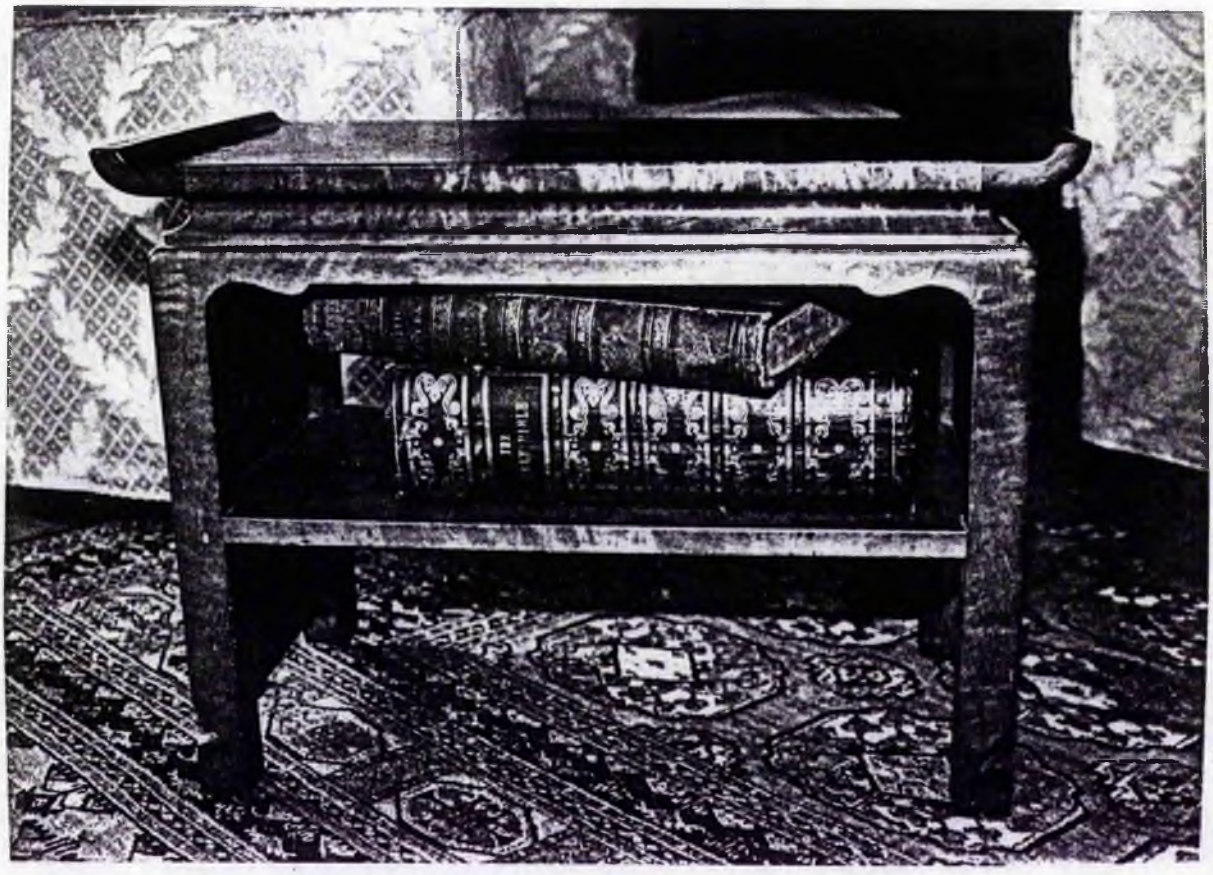
The largest of the display cases made for Glencruitten, this example is supported on a central pedestal on a square moulded base. The frieze and pedestal are faced with burr veneer. A working drawing is dated 19-5-1927 (WRA/O S18).



CATALOGUE 90

stool
h. 42cm. w. 58cm. d. 31cm.
sabicu with magnolia veneer
private coll.
ill. Hussey, Lorimer fig. 223; Savage, Lorimer and the Edinburgh Craft Designers fig. 175.
LS 1991

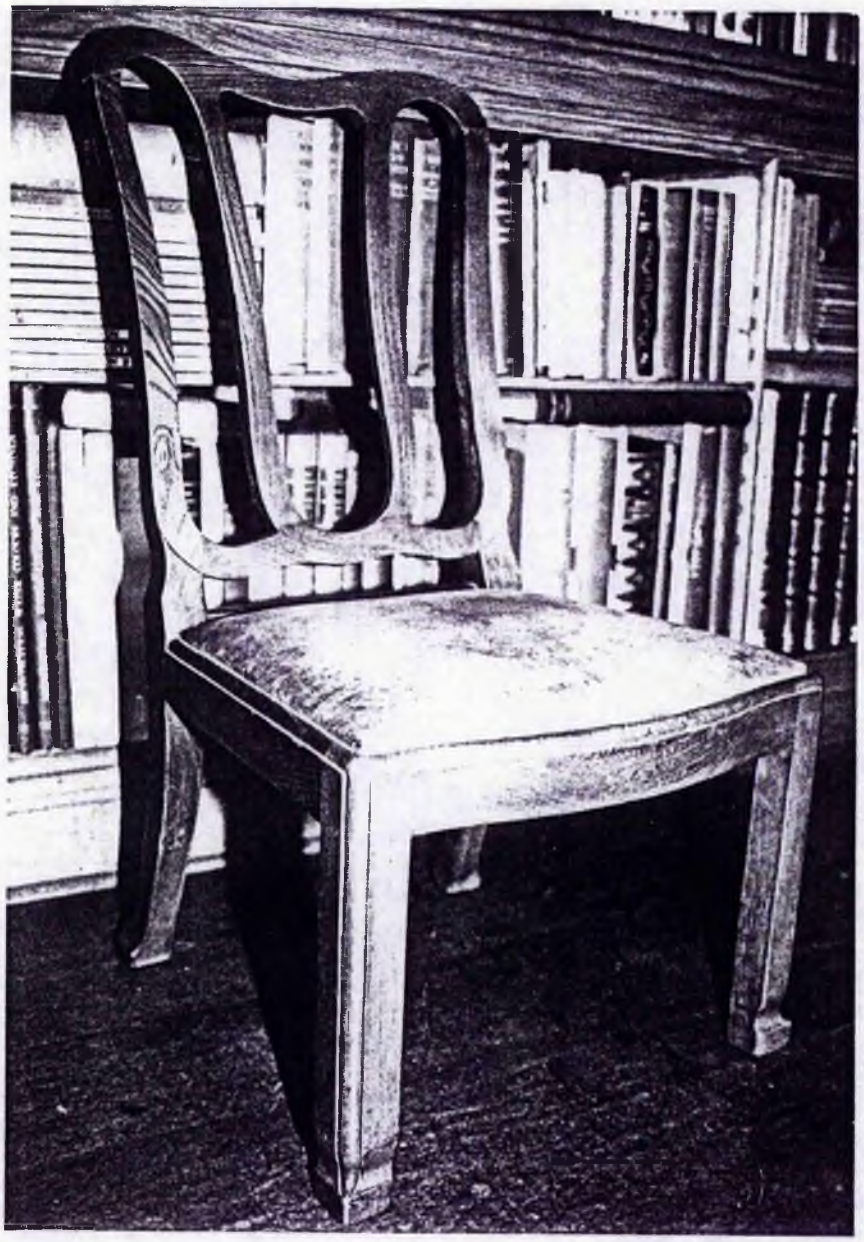
One of a pair for the Glencruitten library, this stool intimates Oriental influence in its upturned ends and block feet.



CATALOGUE 91

chair
h. 80cm. w. 42cm. d. 39cm.
private coll.
LS 1991

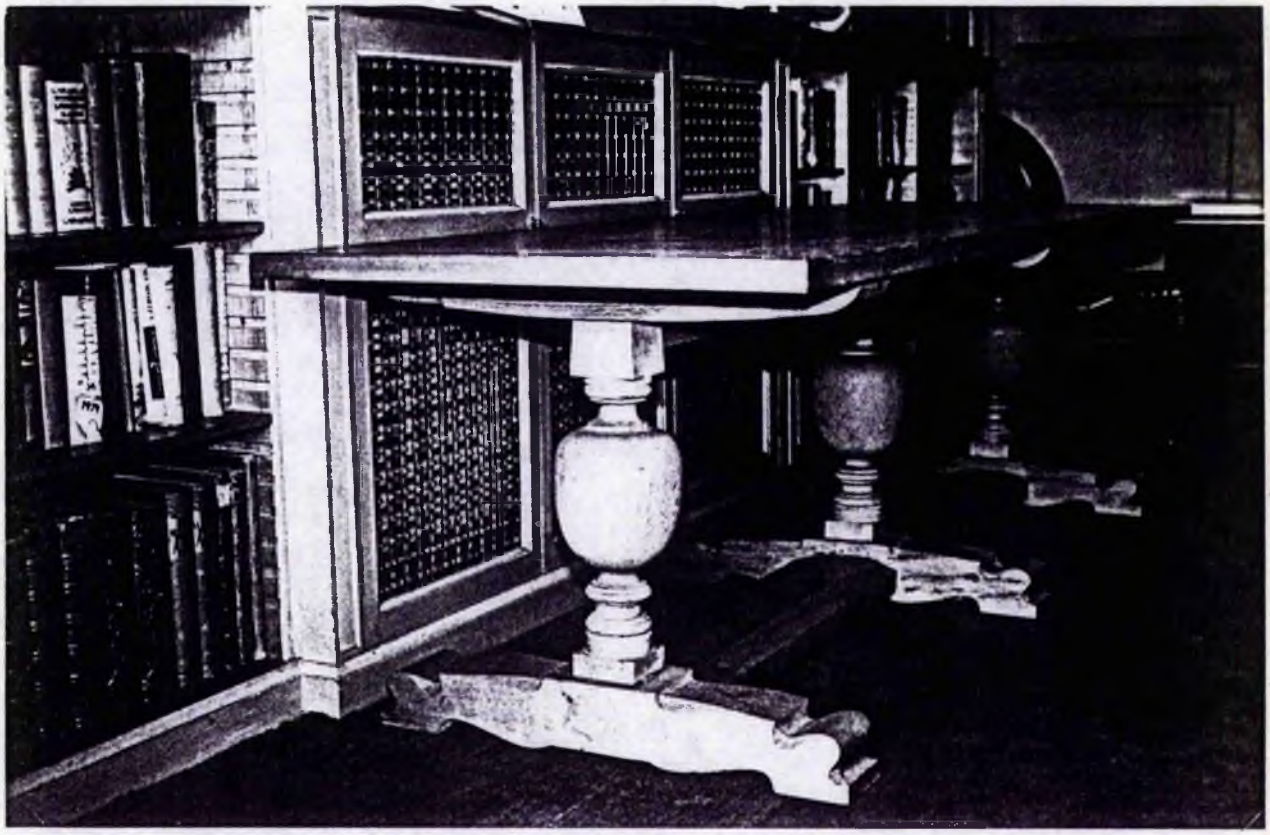
Four of these low chairs, with drop-in, leather-covered seats, were provided for the library at Glencruitten. The design is similar to that of the Monzie side chairs (cat. 35), yet in this later version less emphasis is placed on French source material. The legs are square-section, ending in shaped blocks. The job line, which describes the chairs as "gossip chairs", is dated 19-5-1927 (WRA/O S32).



CATALOGUE 92

library table
h. 73.5cm. w. 246.5cm. d. 77.5cm.
chestnut
private coll.
LS 1990

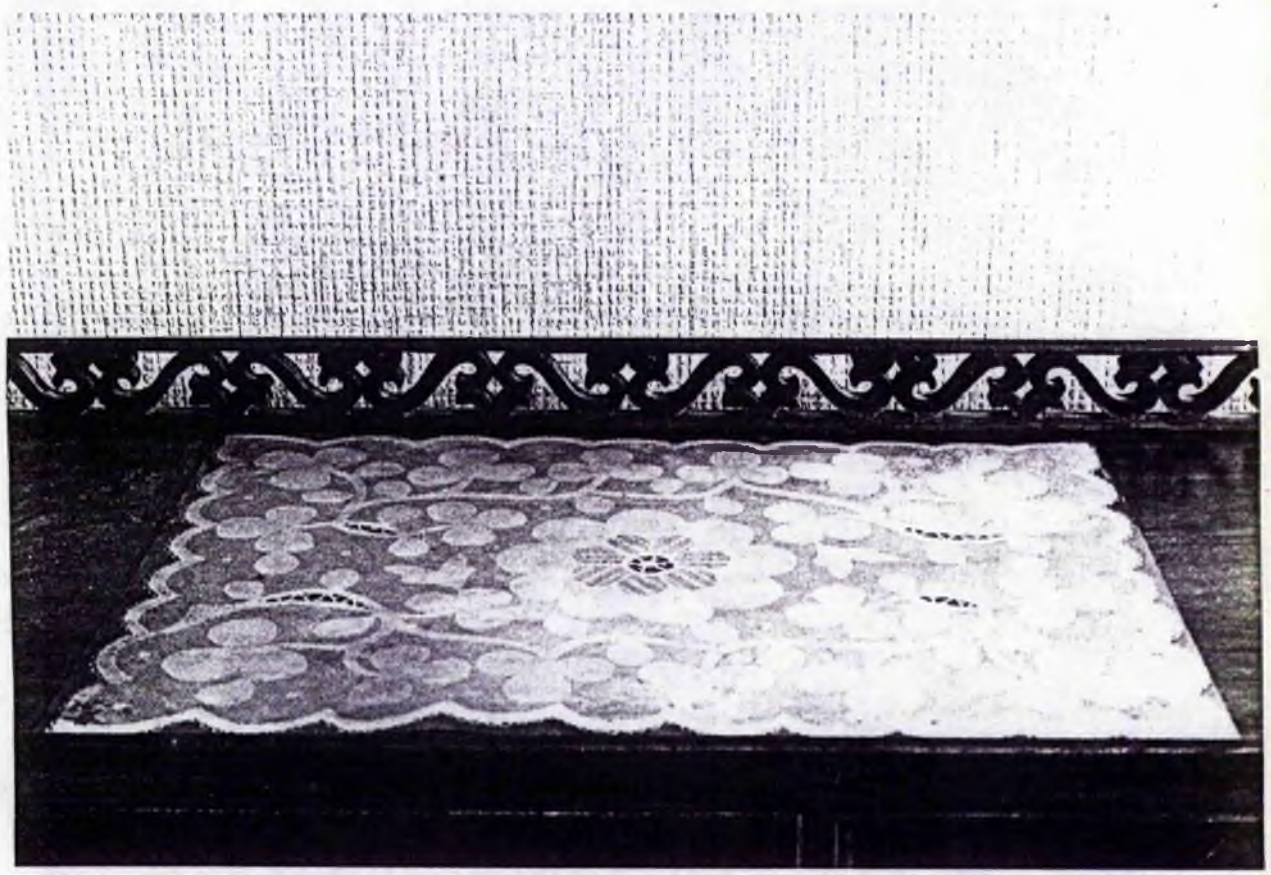
This long chestnut table was made by Whytock and Reid for the library at Monzie. A working drawing is dated 19-6-1912 (WRA/O C58). A furnishing plan for Balmanno indicates that a similar design was envisaged for the Balmanno hall, on four bulbous turned legs (fig. 99).



CATALOGUE 93

étagère
h. 68cm. w. 73cm. d. 30cm.
walnut
private coll.
PA 1991

This type is commonly referred to by Whytock and Reid as an *étagère*. A pair was made by Whytock and Reid for the billiard room at Balmanno (WRA Daybook 19 A-L, p. 212). The design may be compared to the bookcases at Monzie (cats. 28, 29), in the pierced fret taken from an item of furniture at Holyrood Palace (cat. 93a). This example has two moveable shelves, and cabriole legs on pad feet.



CATALOGUE 94

table
h. 71cm. w. 176cm. (extending to 274.5cm.)
d. 91.5cm.
oak
private coll.
PA 1991

To a design Lorimer used repeatedly for dining-room tables, this example for Balmanno is on four slow-turned legs, with acorn stops at the top of the turning. The legs terminate in block feet resting on curved and chamfered stretchers, with moulded ends. The table is visible in Country Life's photograph of the dining room at Balmanno (fig. 100), and is documented in Whytock and Reid's Woodbook 1914-1918, p. 378, under the date February 1918, and later in Daybook 19 A-L, p. 212, February 1920.

CATALOGUE 95

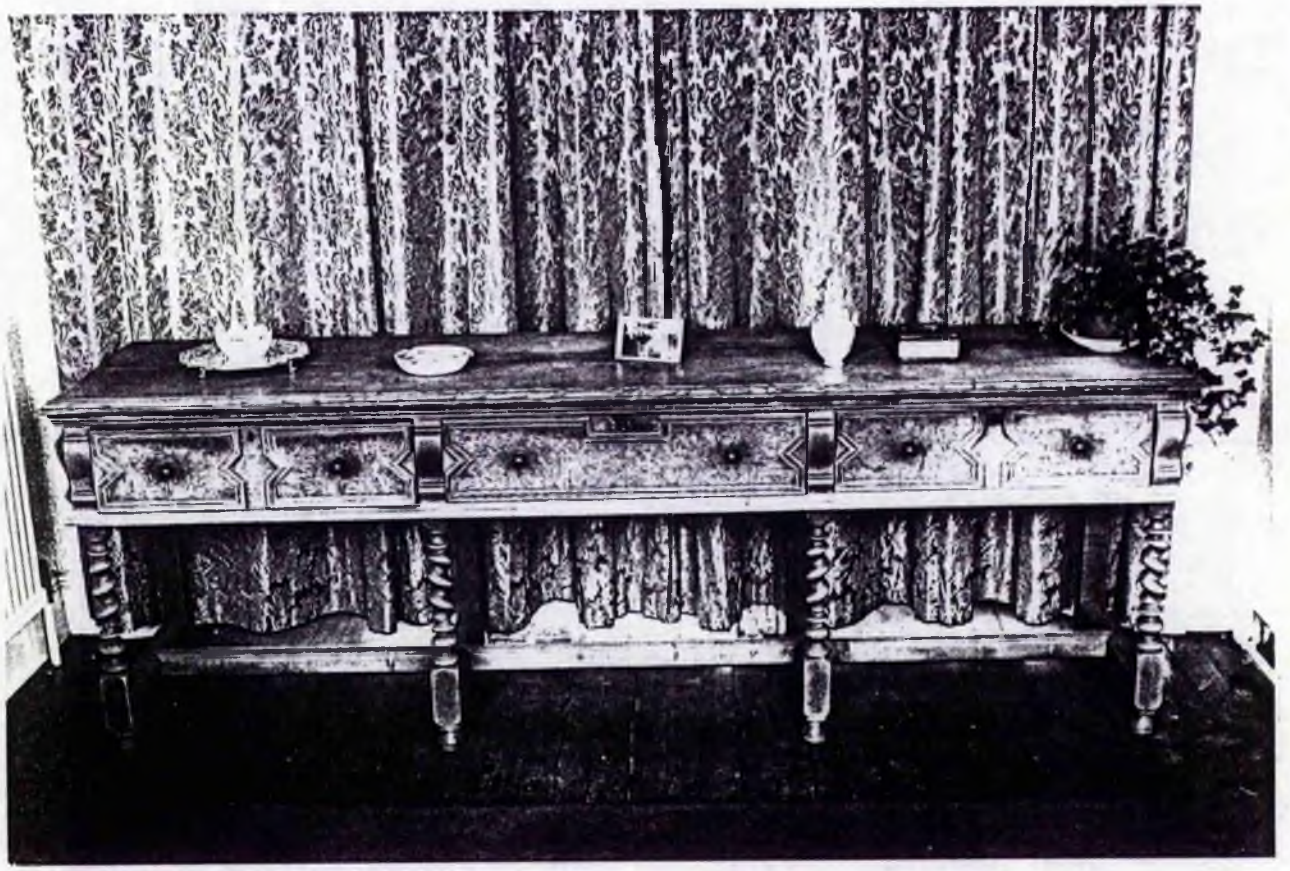
table
h. 71cm. dia. 107cm.
oak
private coll.
PA 1991

The four legs are of the same construction as the dining table, and are supported on an x-shaped chamfered stretcher with moulded ends. The table top is strongly-grained, and framed and panelled, in the manner of a comparable table at Kellie Castle (see cat. 48). The Balmanno table is visible in Country Life's photograph of the dining room at Balmanno (fig. 100). This item is documented in Whytock and Reid's Woodbook 1914-1918, p.376, February 1918, and Daybook 19 A-L, p.212, February 1920. Further, a working drawing survives, dated 1-2-1918 (WRA/B T10).

CATALOGUE 96

sideboard
h. 82cm. w. 232cm. d. 57cm.
oak
private coll.
PA 1991

The four spiral-turned front legs on pear feet, and the square-section rear legs are united by H-stretchers. The frieze contains three drawers, faced with moulded burr panels, with wooden drawer pulls. Ornamental brackets are carved between drawers and at corners. The sideboard is visible in Country Life's photograph of the dining room at Balmanno (fig. 100), and is documented in Whytock and Reid's Woodbook 1914-1918, p. 401, May 1918, and Daybook 19 A-L, p. 212, February 1920.



CATALOGUE 97

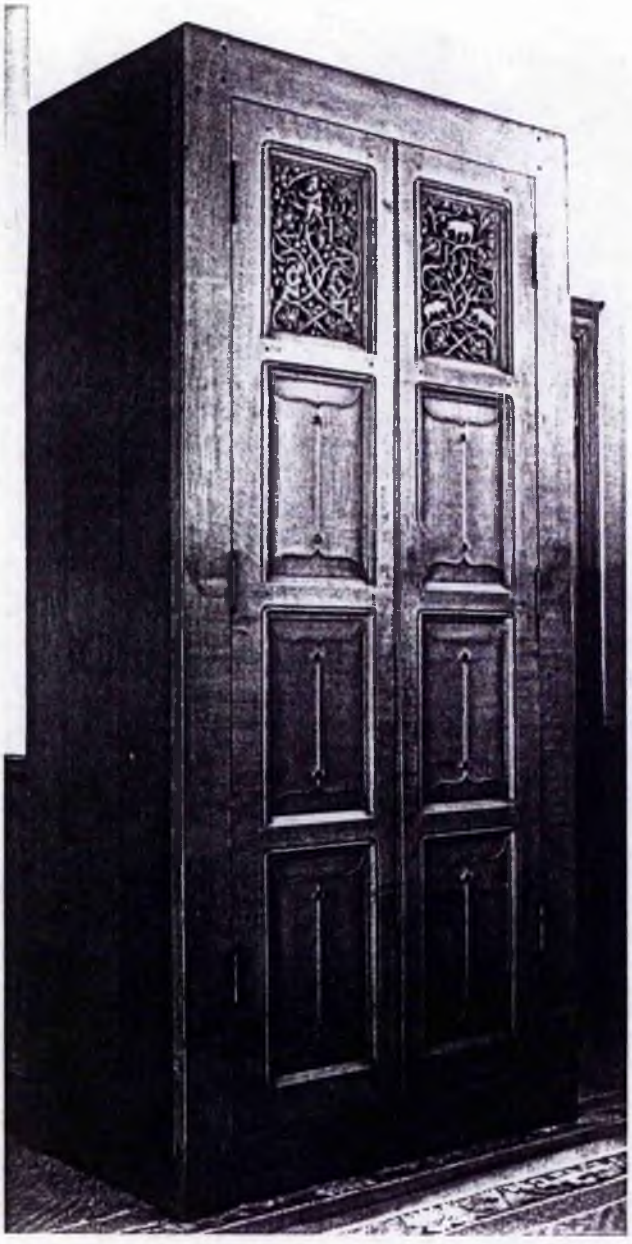
side table
h. 84cm. w. 225cm. d. 60cm.
oak
private coll.
PA 1991

The eight turned legs, terminating in pear feet, are united by waved stretchers. The frieze contains three drawers, with the same pulls as the sideboard. A lower shelf is fitted at the base of the turning on the legs. The table is visible in Country Life's photograph of the dining room at Balmanno (fig. 100), and is documented in the Whytock and Reid Woodbook 1914-1918, p. 377, February 1918, and Daybook 19 A-L, p. 212, February 1920.

CATALOGUE 98

press cabinet
h. 246cm. w. 107cm. d. 69cm.
oak
private coll.
PA 1991

Massive in scale, this framed press cabinet has six moulded linenfold panels, below two pierced panels with carvings of monkeys and pigs. These correspond to the rear panels of a sideboard made for Lorimer's own use (cat. 2). The carcass of the cabinet was made by Nathaniel Grieve, and the pierced panels carved by the Clow brothers.



CATALOGUE 99

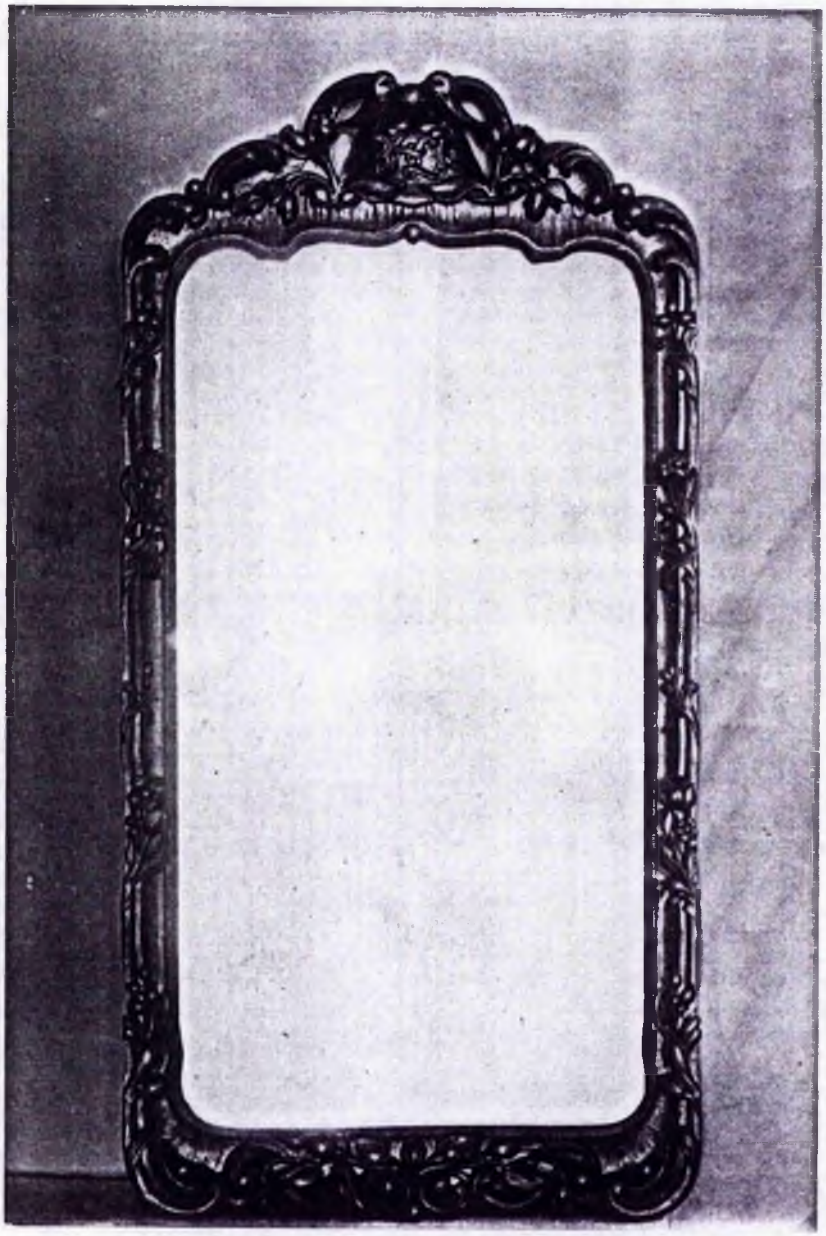
bed headboard
h. 137cm. w. 92cm.
walnut veneer
private coll.
PA 1991

The round-arched headboard is faced with matched veneer, a practice that, according to Hussey, Lorimer had admired on French beds. The Whytock and Reid Woodbook 1914-1918 refers to a number of "French beds" made for Balmanno; given Hussey's assertion, this term would sem to refer to the type of design illustrated here.

CATALOGUE 100

frame
present location unknown
Lorimer Office album, SM

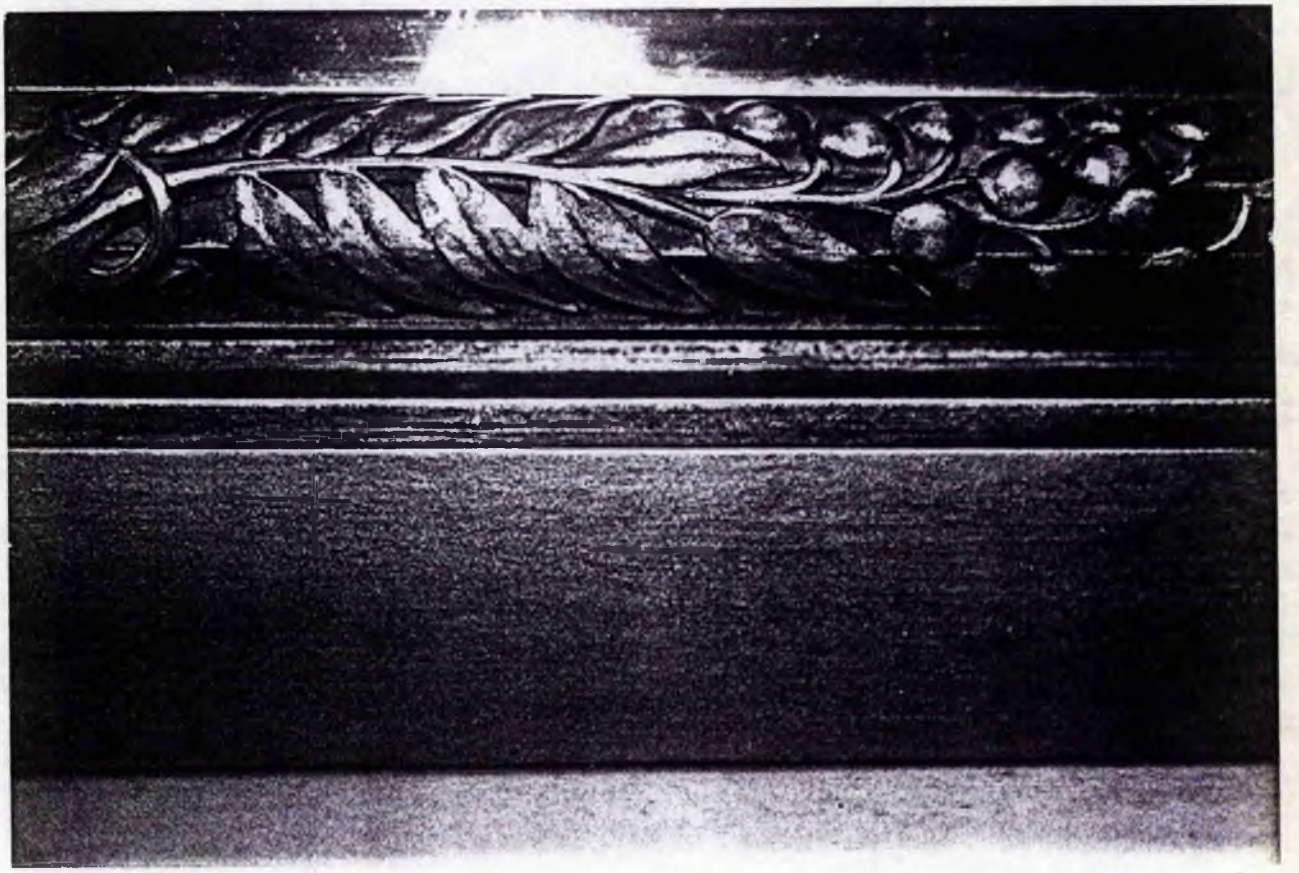
A photograph of this frame appears in the Lorimer Office furniture album, with the pencilled annotation, "carved by Clow for R.L.". The ornamental vocabulary of birds, flowers and foliage is typical of that employed on Lorimer's frames and overmantels.

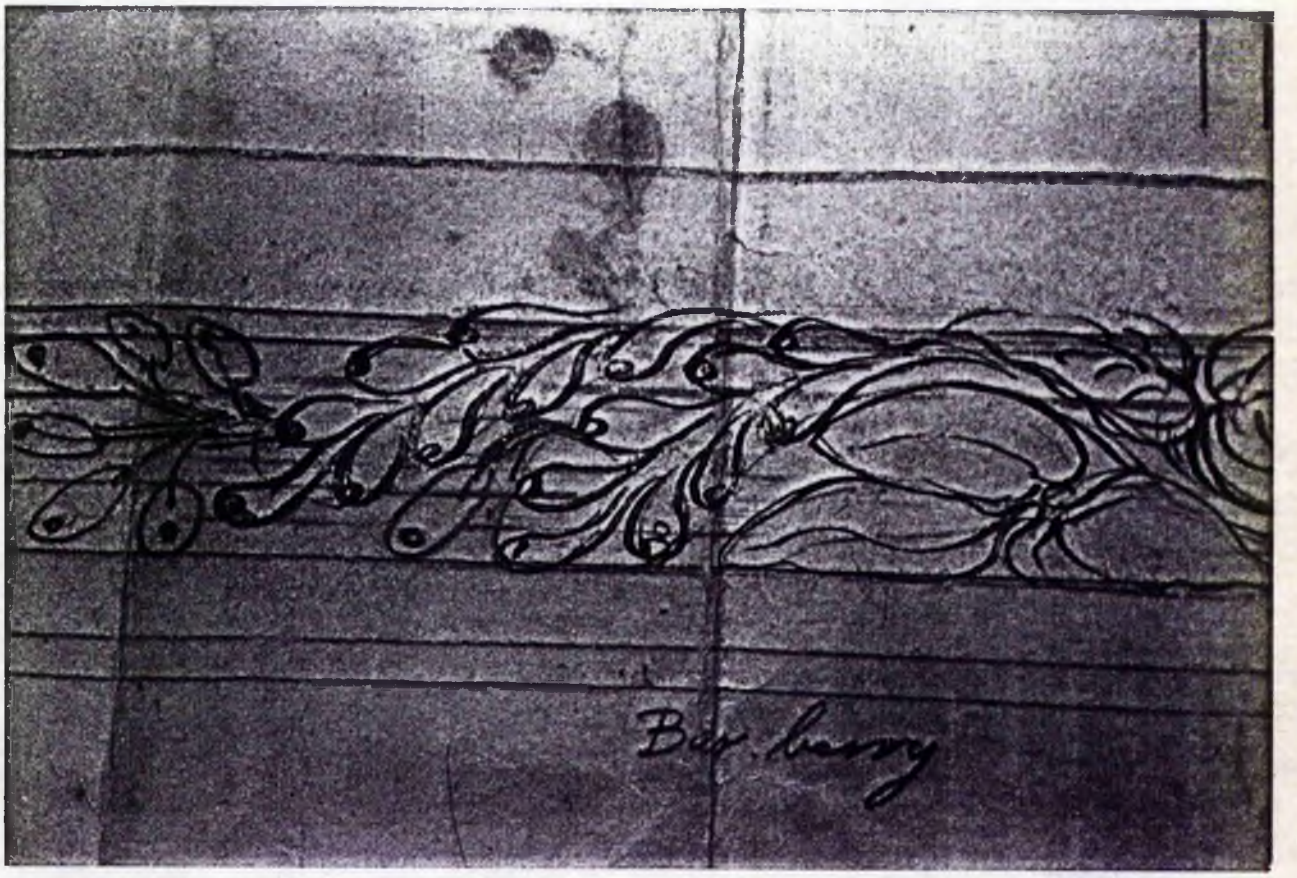


CATALOGUE 101

overmantel (detail)
lime, gilded
Touch House, Stirling
LS 1992

A representative example of Lorimer's overmantels, this lime frame is in three parts, and employs a decorative vocabulary of foliage and berries, such as barberry (see cat. 101a). A working drawing is dated 26-2-1929 (WRA/B L1).

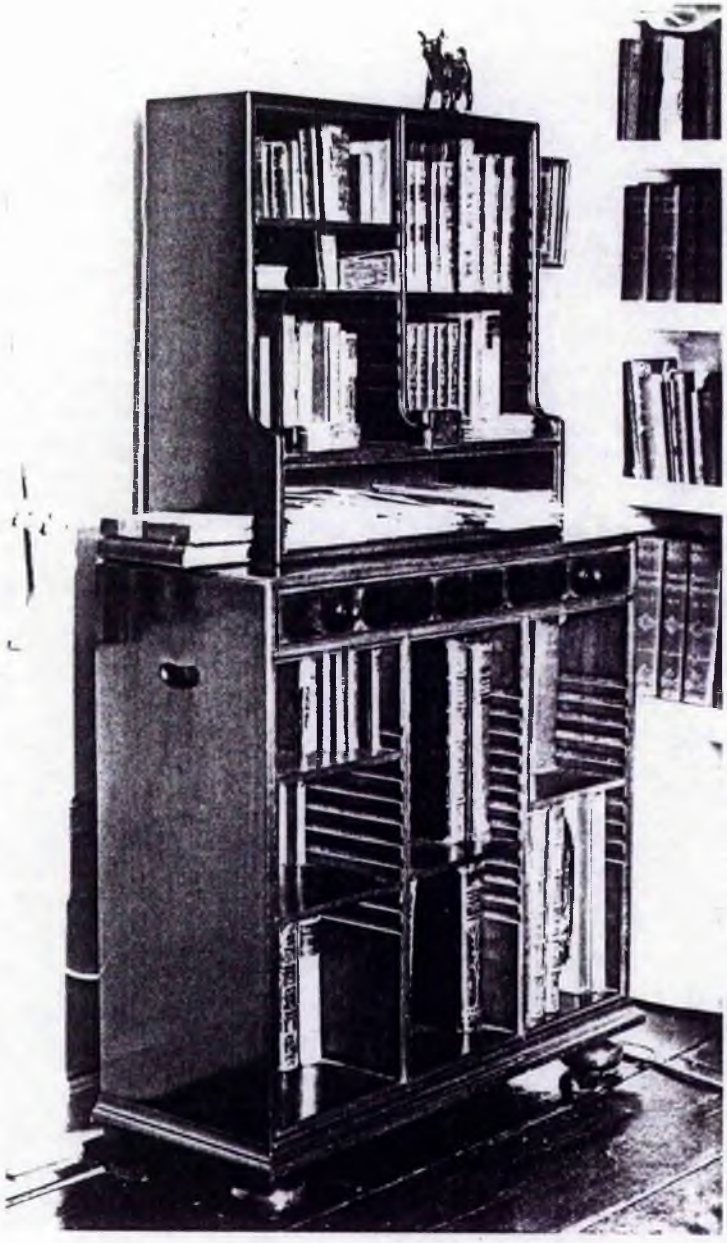




CATALOGUE 102

bookcases
lower h. 84cm. w. 81cm. d. 29.5cm.
upper h. 60.5cm w. 60.5cm. d. 22.5cm
coll. Hew Lorimer
PA

The lower bookcase has one drawer in the frieze, with wooden drawer pulls, side handles, moveable shelving on a system of grooves, and rests on front bun feet. The upper case employs a similar shelving system.



CATALOGUE 103

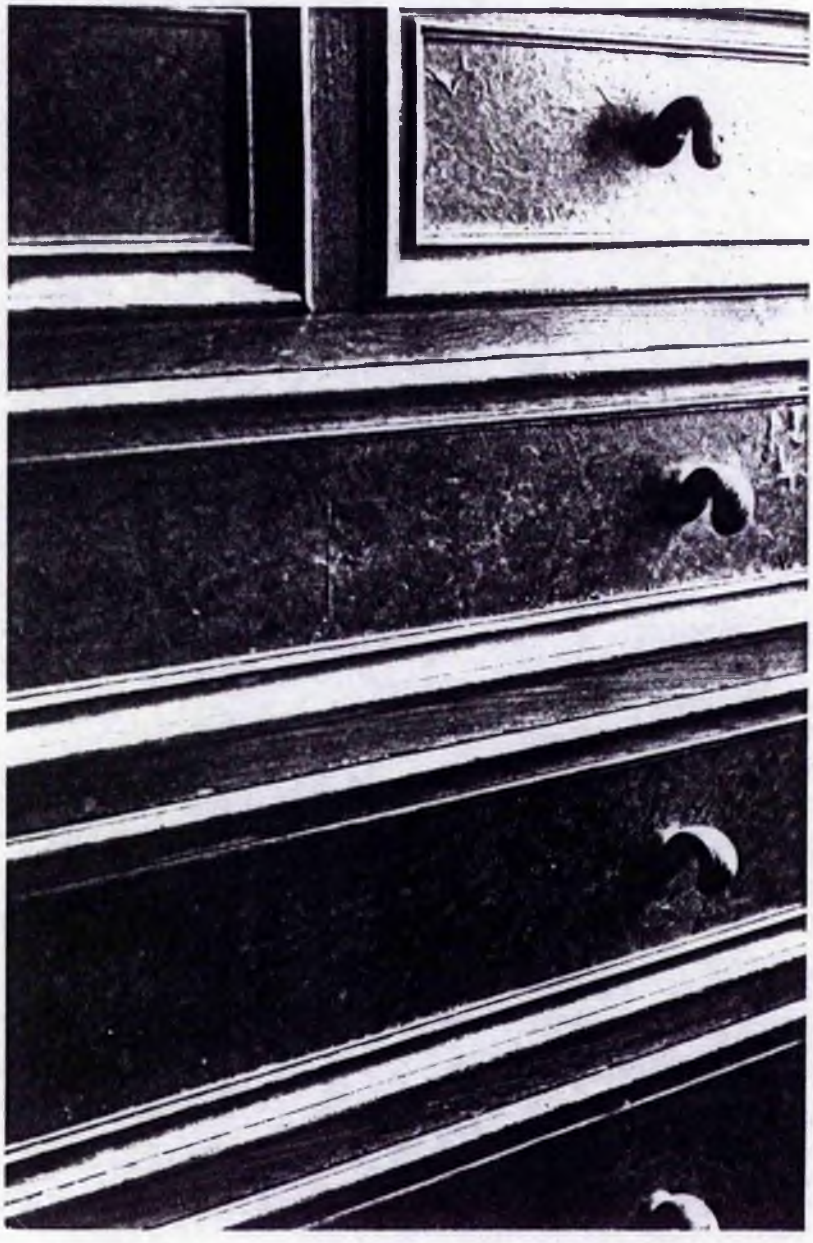
table
w. 132cm.
walnut, mahogany and marble
ill. Phillips Rowallan lot no. 658.
Phillips, Scotland, 1989

One of a pair made for the Rowallan vestibule, this table has a plain moulded frieze of striped walnut, a marble top, and a gadrooned mahogany apron. The cabriole legs with carved lappets terminate in pad feet. A working drawing has job lines with the dates 16-10-1905, and 22-8-1905 (WRA/B H2).

CATALOGUE 104

chest of drawers
h. 100.5cm w. 75.5cm. d. 48.5cm.
elm and walnut
National Trust for Scotland, Kellie Castle
LS 1990

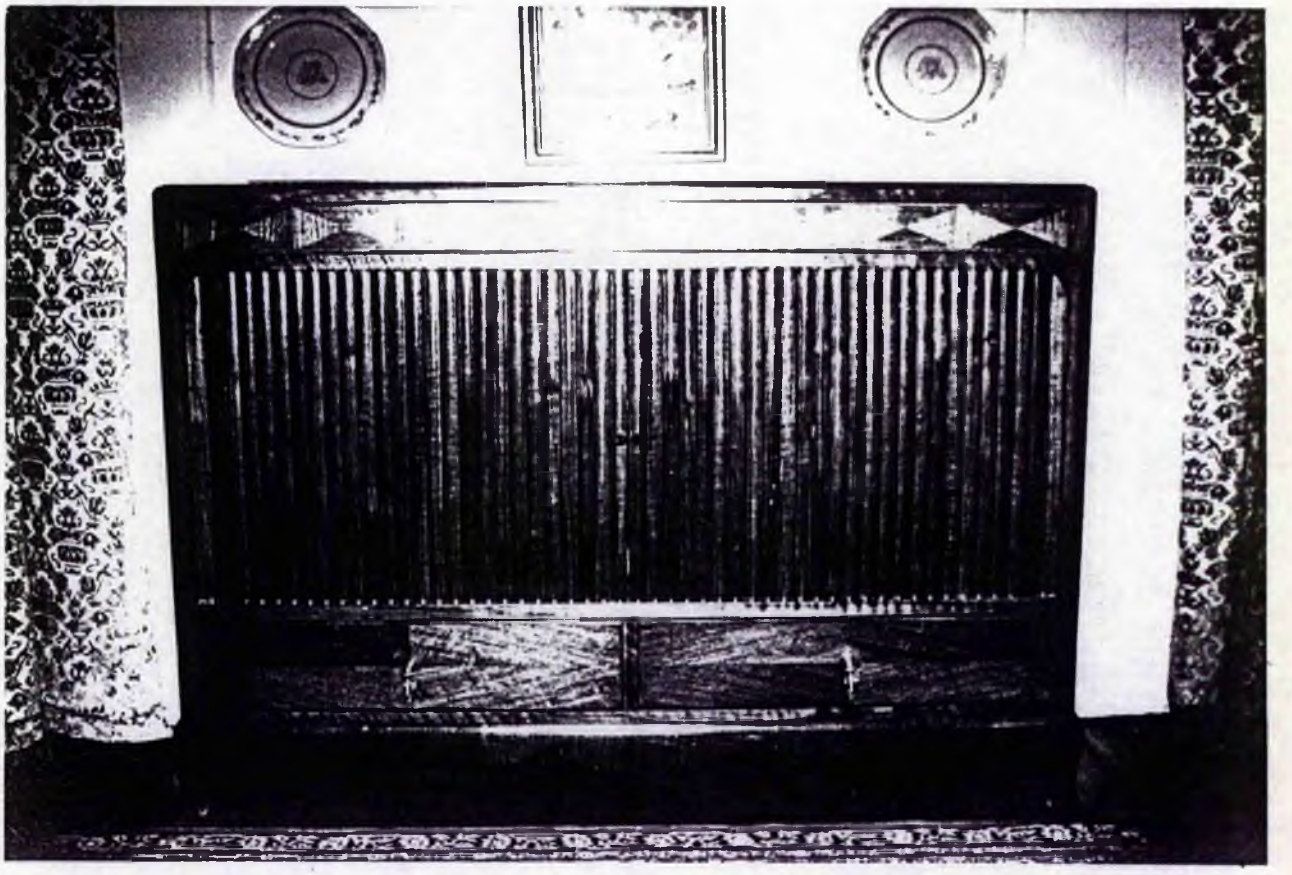
This chest has two narrow drawers, fitted with dividers, above four long graduated drawers. The drawers are faced with moulded burr veneer panels and have wooden pull handles (cat. 104a). The corners are rounded, the sides carved with moulded panels, and the apron is shaped. The chest rests on short cabriole legs.



CATALOGUE 105

display cabinet
h. 87cm. w. 119cm. d. 40cm.
walnut
National Trust for Scotland, Kellie Castle
LS 1990

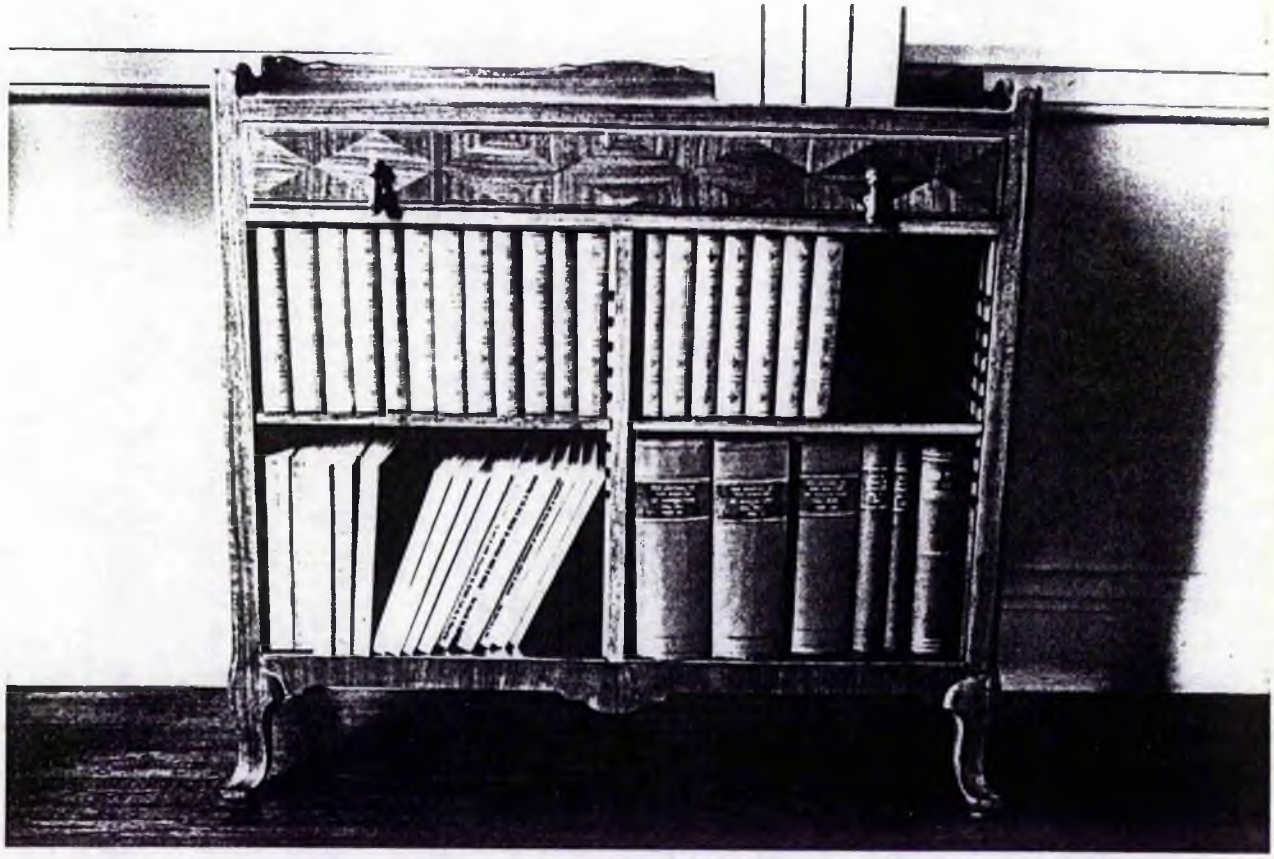
One of numerous of Lorimer's designs for display cabinets, this example is glass-topped, with a diamond marquetry frieze. The cupboard below has tambour doors. The interior is fitted with four shelves. The two drawers, above a shaped apron, are faced with quartered veneer, and have dolphin drawer pulls by the Bromsgrove Guild.



CATALOGUE 106

bookcase
h. 80cm. w. 80cm. d. 30cm.
private coll.
LS 1992

A drawer in the frieze is veneered in a diamond pattern, as with catalogue 105. The dolphin handles are, again, by the Bromsgrove Guild. The shelving is moveable.



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